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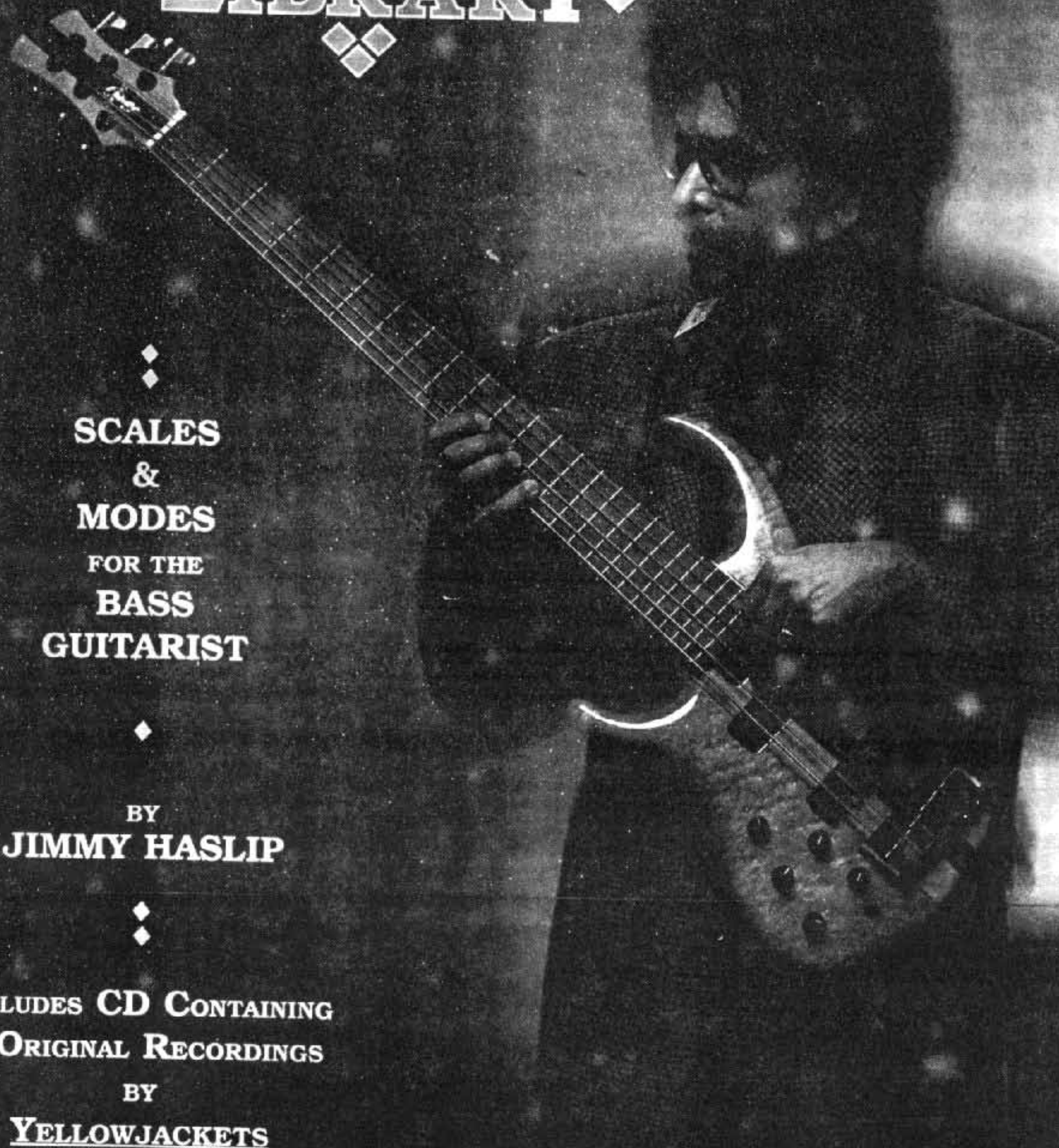

SCALES & MODES FOR THE BASS GUITARIST

BY

JIMMY HASLIP

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YELLOWJACKETS

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SCALES & MODES FOR THE BASS GUITARIST

BY

JIMMY HASLIP

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Jimmy Haslip is a founding member of **YELLOWJACKETS,**
actively writing, recording and touring with the group since 1979.
Since relocating to Los Angeles,
he has worked on tour and in the studio with these artists:

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Donald Fagan

This book is dedicated

to the memory of

JACO PASTORIUS *and* **JAMES JAMERSON, SR.**

Special thanks goes the following people who helped make this book a reality.

My Mom and Dad

Rene' Crowe-Haslip

Yellowjackets

Casey Scheuerell

Russell Ferrante

Susan Marder

Mike Tobias

SWR

Dean Markley

Korg

Ensoniq

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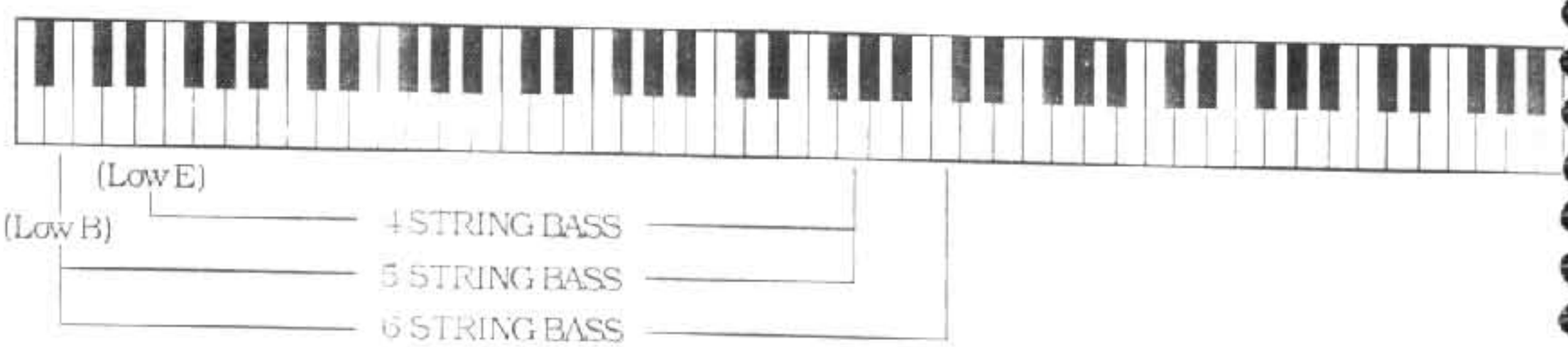
RANGE OF INTERVALS

Shown in the following diagram is the range of intervals on the 4, 5 and 6 string basses as it would appear on the piano. The piano is an easy way to view the relationships of notes or intervals, scale patterns, chord structures, and arpeggios. As you can see, the white keys are all the natural notes, and the black keys are the sharps and flats depending on the scale pattern or chord that you may be working with.



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CHAPTER 1

◆

DIATONIC SCALES

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Diatonic Scales are the foundation of the melodic library. They are the most commonly used scales for the construction of melodies. The major scale and its' relative minor share the same key signature, which simply means that both scales contain the same notes.

Diatonic pertains to any standard major or minor scale of eight tones (a complete octave). The major and minor scales are related, each major scale has a relative minor scale.

There are 12 major scales and 12 relative minor scales in the ***Diatonic System***. The major and minor scales are made of eight notes including the octave.

Example 1. ***C Major Scale*** (no sharps, no flats)

1	The Root or Tonic	C
2	The Major 2nd	D
3	The Major 3rd	E
4	The Perfect 4th	F
5	The Perfect 5th	G
6	The Major 6th	A
7	The Major 7th	B
8	The Octave	C

Example 2. ***A Minor Scale*** (no sharps or flats)
(the relative minor to the C Major Scale)

1	The Relative Root or Tonic	A
2	The Major 2nd	B
3	The Minor 3rd	C
4	The Perfect 4th	D
5	The Perfect 5th	E
6	The Minor 6th	F
7	The Minor 7th	G
8	The Octave	A

The following charts will demonstrate the relationship between all 12 relative major and minor scales and are arranged in a configuration known as the ***Cycle of 4th's***.

The ***Cycle of 4th's*** is a natural movement or progression in music, and it is also a fast and simple way to learn all the key signatures.

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MAJOR SCALES

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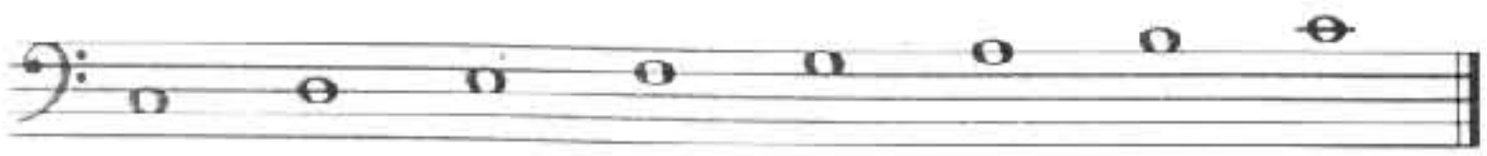
MAJOR SCALE TONES	1	2	3	4	5	6	7	8
	C	D	E	F	G	A	B	C
	F	G	A	B♭	C	D	E	F
	B♭	C	D	E♭	F	G	A	B♭
	E♭	F	G	A♭	B♭	C	D	E♭
	A♭	B♭	C	D♭	E♭	F	G	A♭
	D♭	E♭	F	G♭	A♭	B♭	C	D♭
	G♭	A♭	B♭	C♭	D♭	E♭	F	G♭
	B	C♯	D♯	E	F♯	G♯	A♯	B
	E	F♯	G♯	A	B	C♯	D♯	E
	A	B	C♯	D	E	F♯	G♯	A
	D	E	F♯	G	A	B	C♯	D
	G	A	B	C	D	E	F♯	G
MINOR SCALE TONES	♭3	4	5	♭6	♭7	1	2	♭3

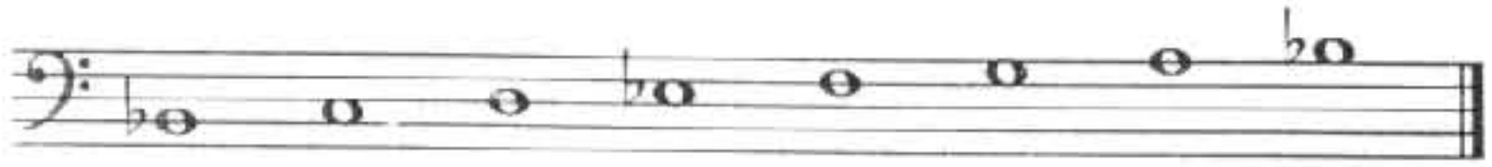
Here are the major scales notated for you in the same order as the previous chart. This again is called the ***Cycle of 4th's***, and practicing the major scales in this way, will help you to learn how many sharps and flats are in each scale. This all comes in handy when you have to modulate quickly to another key signature. It's also helpful when soloing over many different chord changes. All in all, it will give you that much more confidence as a knowledgeable musician.

C MAJOR SCALE

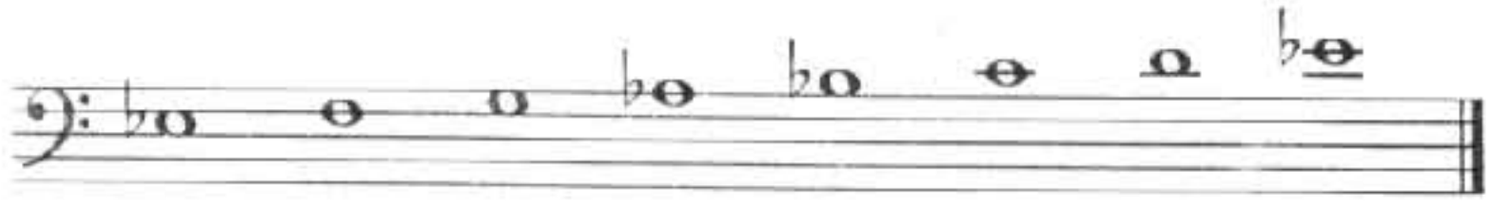


F MAJOR SCALE

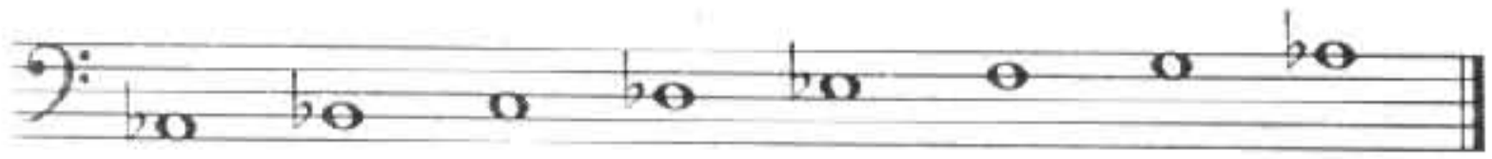
B♭ MAJOR SCALE



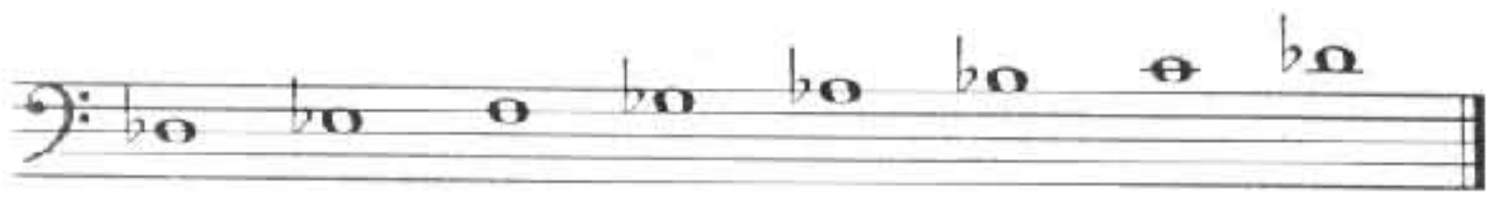
E♭ MAJOR SCALE



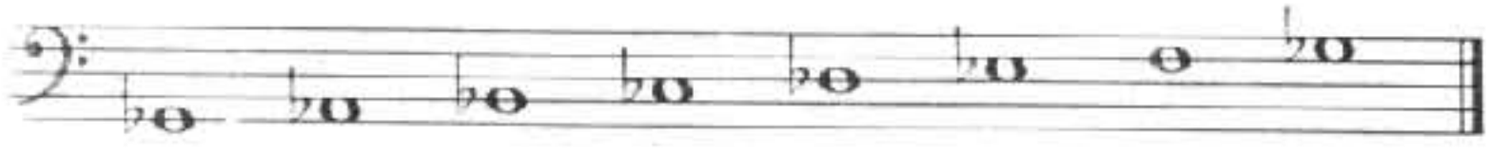
A♭ MAJOR SCALE



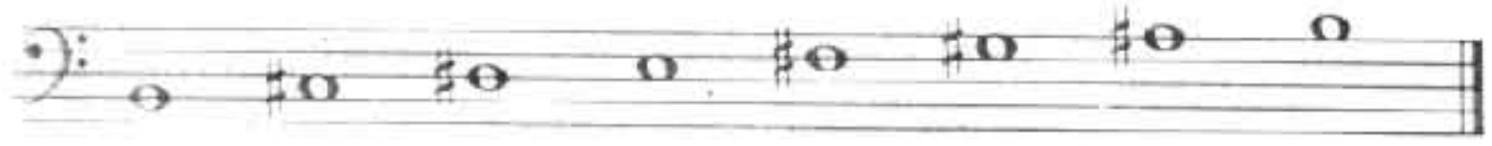
D♭ MAJOR SCALE



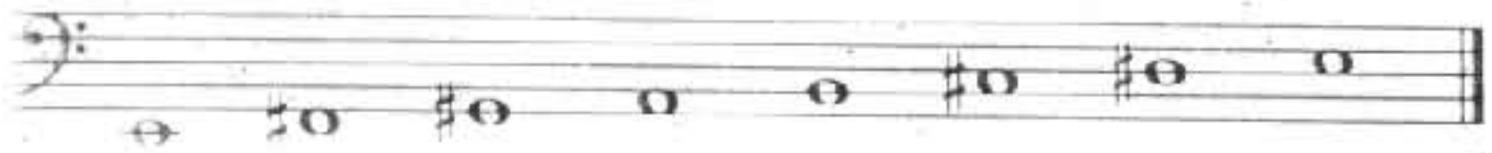
G♭ MAJOR SCALE



B MAJOR SCALE



E MAJOR SCALE



A MAJOR SCALE

D MAJOR SCALE

G MAJOR SCALE

◆

As you can see from the previous chart there is a method to this madness. The major and minor scales are related!

The root of the major scale is the minor 3rd of it's relative minor scale.
The 2nd of the major scale is the 4th of it's relative minor scale and so on.

You can see how working with these scales can open up your sense of melody and enhance your own work. You will see that this is only the beginning as we progress to the next examples – the Relative Minor Scales and the next chapter – the Modal Scales.

Now, to make my point even clearer, turn to the next page and check out the minor scale in detail. Practice these major and relative minor scales with a metronome, Practice until you're blue in the face and then practice some more. This kind of discipline helps to increase your dexterity and strength. It will help you to build a strong technical foundation as well as open up your ears and build your melodic library. The stronger your hands are, the easier it becomes to play for a long period of time without getting tired. I have found that strong hands allow you to relax more, and that is an important aspect in playing technique. Relaxing lets you express your music as opposed to tensing up in the middle of a performance and then struggling with the music. You will play better if you relax.

I use these scales not only to improve my melodic ideas and my concepts in harmony, but also as exercises to strengthen my hands. Practicing with a metronome will build your confidence in keeping time. The ablilty to keep time is just as important for a bass player as it is for a drummer. As the bass player you are an essential part of the time keeping team. Being able to keep great time will give you the freedom to play without having to think about anything other than listening to the other musicians and contributing to the music at hand. These are all important goals in becoming a good musician and I offer you these practice techniques to help you achieve these goals.

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MINOR SCALES

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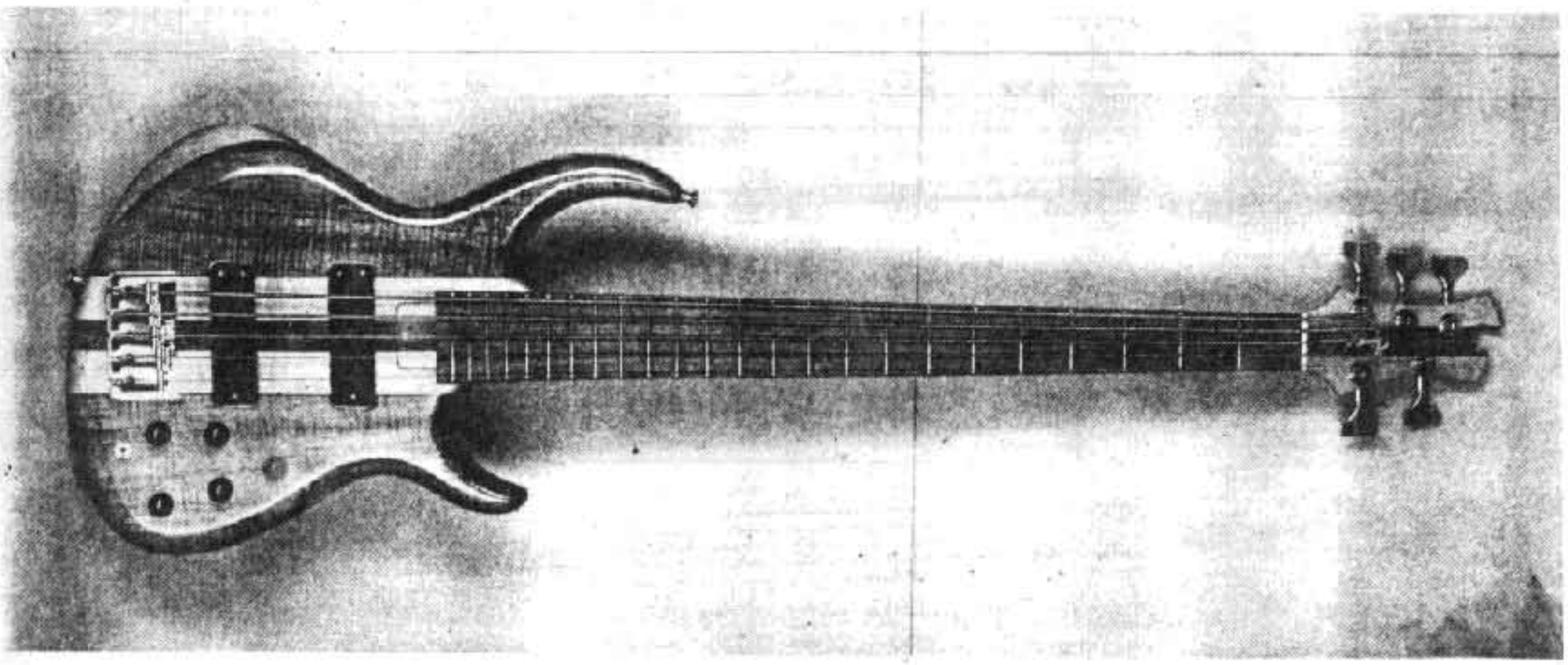
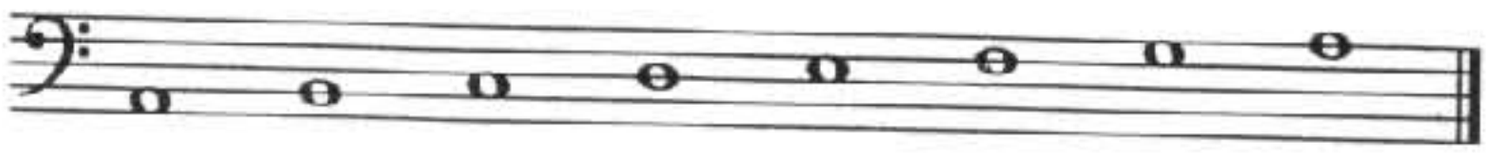
MINOR SCALE TONES	1	2	♭3	4	5	♭6	♭7	8
	A	B	C	D	E	F	G	A
	D	E	F	G	A	B♭	C	D
	G	A	B♭	C	D	E♭	F	G
	C	D	E♭	F	G	A♭	B♭	C
	F	G	A♭	B♭	C	D♭	E♭	F
	B♭	C	D♭	E♭	F	G♭	A♭	B♭
	E♭	F	G♭	A♭	B♭	C♭	D♭	E♭
	G♯	A♯	B	C♯	D♯	E	F♯	G♯
	C♯	D♯	E	F♯	G♯	A	B	C♯
	F♯	G♯	A	B	C♯	D	E	F♯
	B	C♯	D	E	F♯	G	A	B
	E	F♯	G	A	B	C	D	E
MAJOR SCALE TONES	6	7	1	2	3	4	5	6

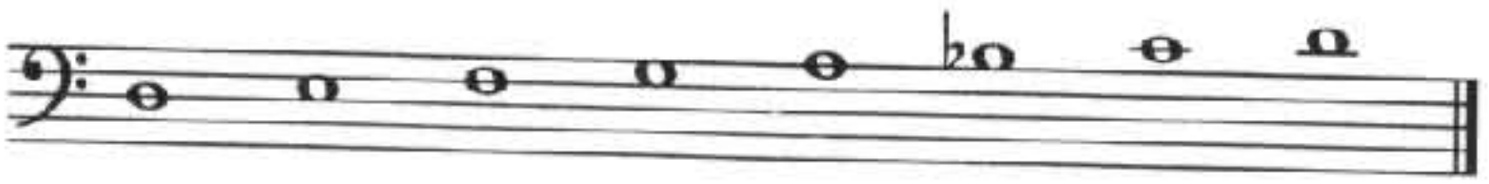


Here are all 12 minor scales written out in music notation. Again I used the ***Cycle of 4ths*** to help you learn how many sharps and flats there are in each minor scale. All this information will help you become a better musician. Studying the chapter on the ***Diatonic system*** will help you to understand the next chapter on the ***Modal system***. These two systems are related, and together, will build a strong melodic foundation. Soon you will be on your way to building your melodic library.

A MINOR SCALE



D MINOR SCALE

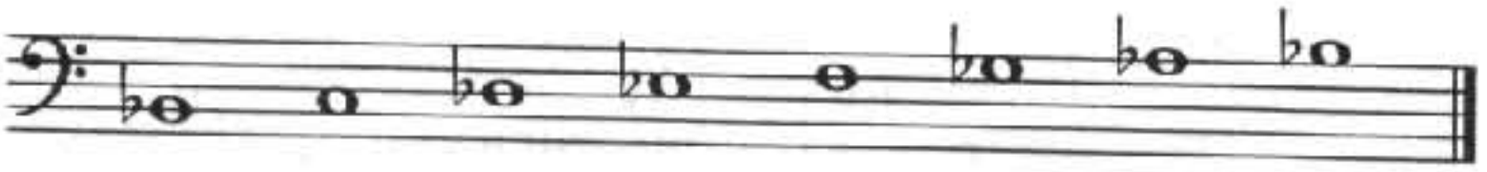


G MINOR SCALE

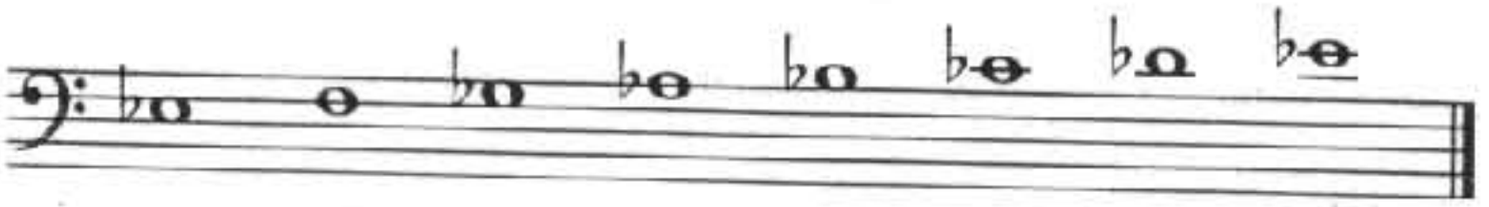
C MINOR SCALE

F MINOR SCALE

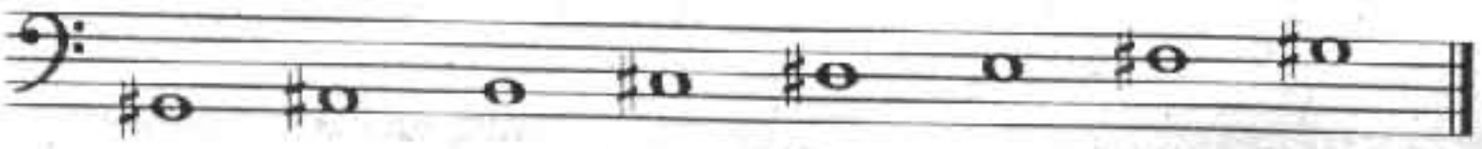
B♭ MINOR SCALE



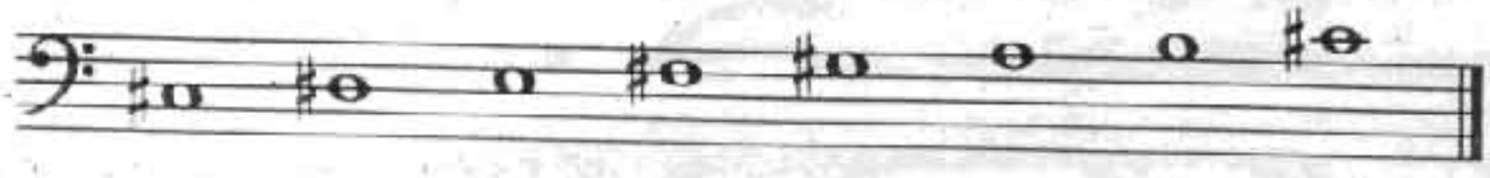
E♭ MINOR SCALE



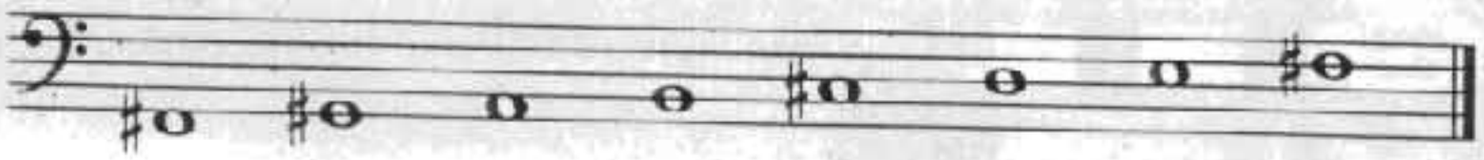
G♯ MINOR SCALE



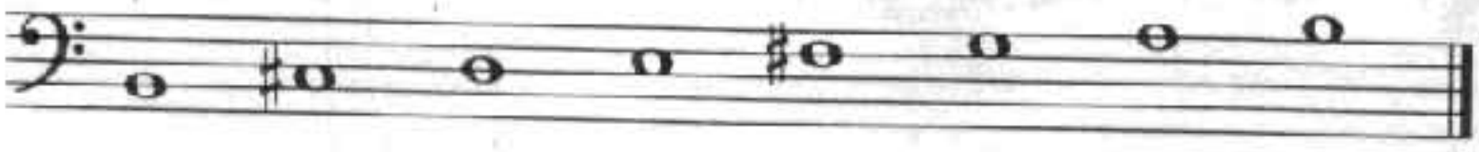
C♯ MINOR SCALE



F♯ MINOR SCALE



B MINOR SCALE



E MINOR SCALE

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CHAPTER 2

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THE MAJOR SCALE & ITS RELATIVES

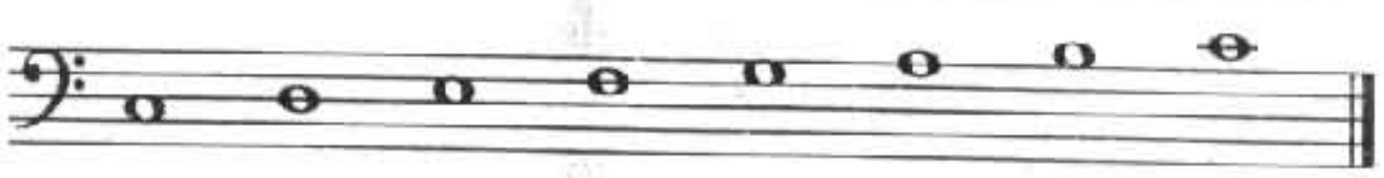
◆

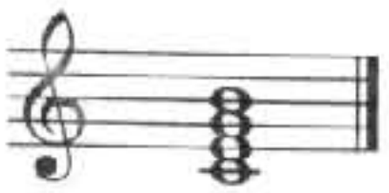
THE MODAL SCALES

The ***Modal Scales*** are derived from the major scale. There are seven fingerings (or neck positions) for the major scale in a linear pattern (up the neck) forming seven individual scales or modes. Each mode has its own characteristic sound, but all seven modes are related to one another.

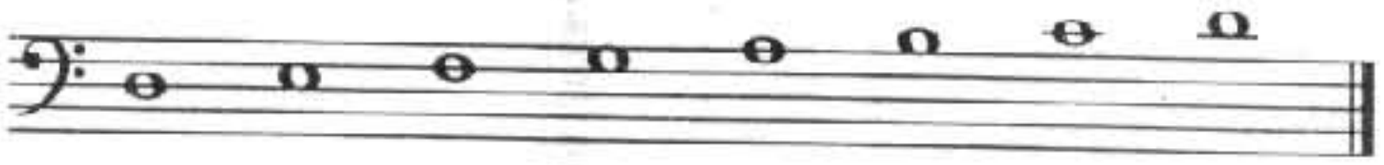
The modes are formed by taking a primary major scale (i.e. the C scale) and building a new scale from each note of that primary scale, using only the notes of that scale.

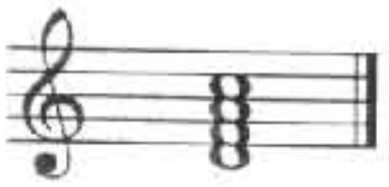
Built from the 1st: **C Ionian Scale** -- C, D, E, F, G, A, B, C
The Relative Chord (I) would be a C Major 7th - C E G B



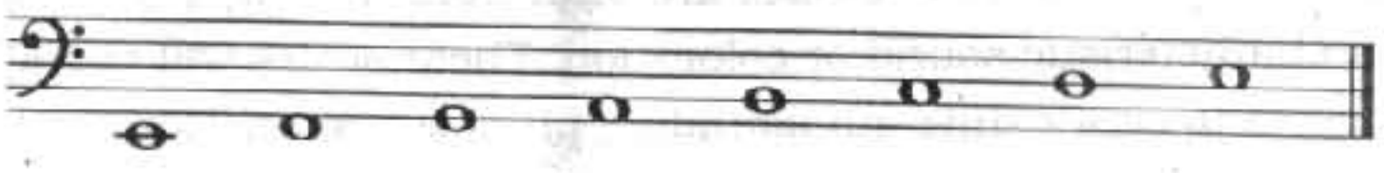


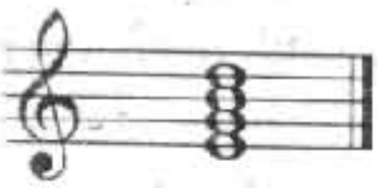
Built from the 2nd: **D Dorian Scale** -- D, E, F, G, A, B, C, D
The Relative Chord (ii) would be a D Minor 7th -- D F A C



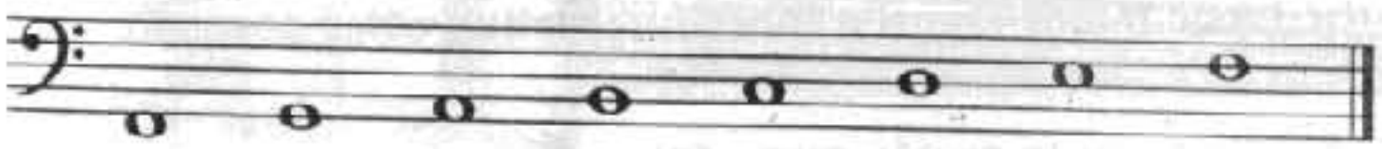


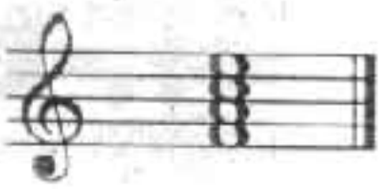
Built from the 3rd: **E Phrygian Scale** -- E, F, G, A, B, C, D, E
The Relative Chord (iii) would be an E Minor 7th -- E G B D





Built from the 4th: **F Lydian Scale** -- F, G, A, B, C, D, E, F
The Relative Chord (IV) would be an F Major 7th -- F A C E





And so on, using all seven notes. These seven modes all share common notes and can be used to construct melodic patterns over one common tonal center. In this case, the key of C Major. Or each mode can be treated as an individual tonality related to a specific chord.

Here are the names of the ***Modal Scales*** and examples of the interval configurations which form each scale.

I. Major/Ionian Mode

1 2 3 4 5 6 7 8

II. Dorian Mode

1 2 ♭3 4 5 6 ♭7 8

III. Phrygian Mode

1 ♭2 ♭3 4 5 ♭6 ♭7 8

IV. Lydian Mode

1 2 3 ♯4 5 6 7 8

V. Mixolydian Mode

1 2 3 4 5 6 ♭7 8

VI. Pure or Natural Minor/Aeolian Mode

1 2 ♭3 4 5 ♭6 ♭7 8

VII. Locrian Mode

1 ♭2 ♭3 4 ♭5 ♭6 ♭7 8

As you will see in the following examples, all these modes are built from the major scale, but they each have a very different characteristic sound or coloration. These scales will provide you with endless combinations of notes to create different sounding phrases and melodic patterns. At the same time, you will be using the same common notes of a major scale, and its relative modal groupings. Technically speaking, you can solo over a major chord and by using, let's say a Dorian or a Locrian scale, you can build a melodic phrase with a minor texture or sound over this major chord which gives the basic major chord a more interesting color or mood.

This melodic tool will assist in helping you to create more options in your approaches to soloing.

◆

You can build many different melodic patterns over just one key or tonal center by using all the relative scales which are sharing the same common notes. Or you can treat each scale as an individual, separate tonal center to build melodic patterns over the separate corresponding chords which are constructed from the individual modes.

Now we can start adding onto your Melodic Library by studying and practicing these modes in each key and the corresponding chords related to each. This lesson will become a valuable tool when constructing melodies or composing. Also, for creating complementary bass lines, for outlining chords used in the accompaniment of a soloist and in the performance of music in general. This material is also important in creating a strong foundation for soloing and for writing original music.

The following seven pages are devoted to teaching the movable fingerings for each of the seven modes derived from the major scale. Although these fingerings are shown in the key of C major and its derivative modes, they can be used for any key.

The diagrams show each scale fingered in five different positions on the fingerboard. The squares indicate the root of each scale. Practice each fingering starting and ending on the root. This will help you to hear the sound of the mode. To transpose these fingerings to another key simply start the fingering on the appropriate root note. For example, the first fingering shown is a C major scale in second position with it's root on the 5th string, 3rd fret. If you begin this same fingering at the 5th string, 4th fret you will be playing a C♯ major scale, at the 5th fret would give you a D major scale, and so on.

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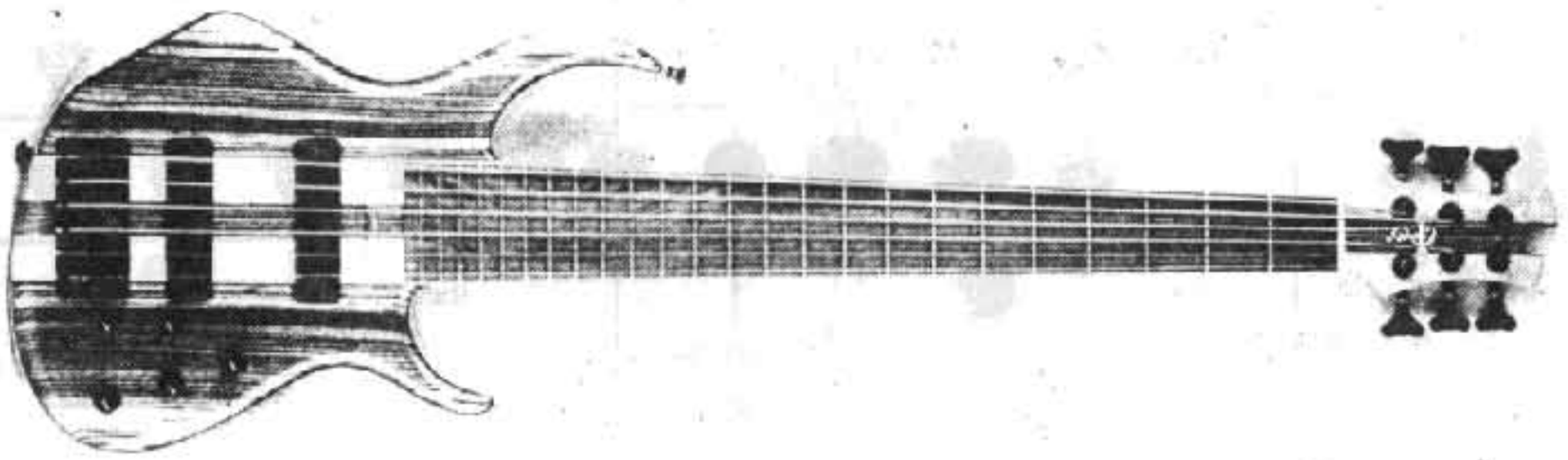

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Major (Ionian) Fingerings

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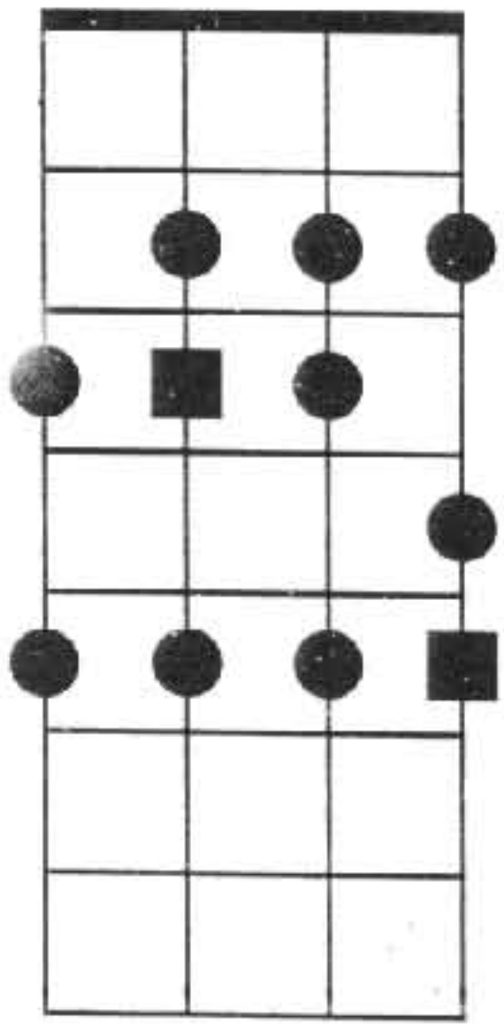
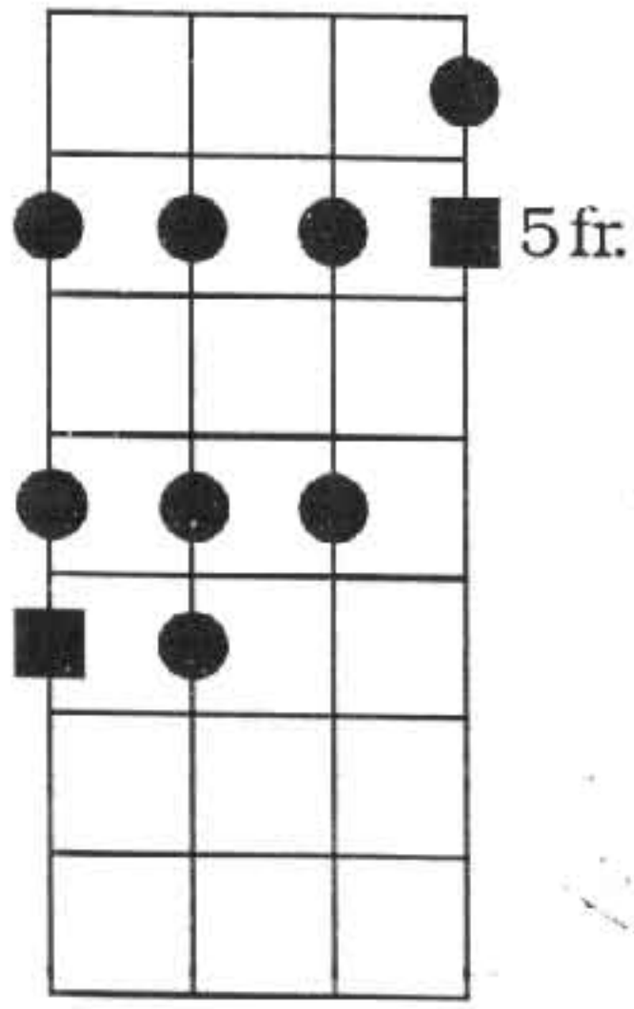
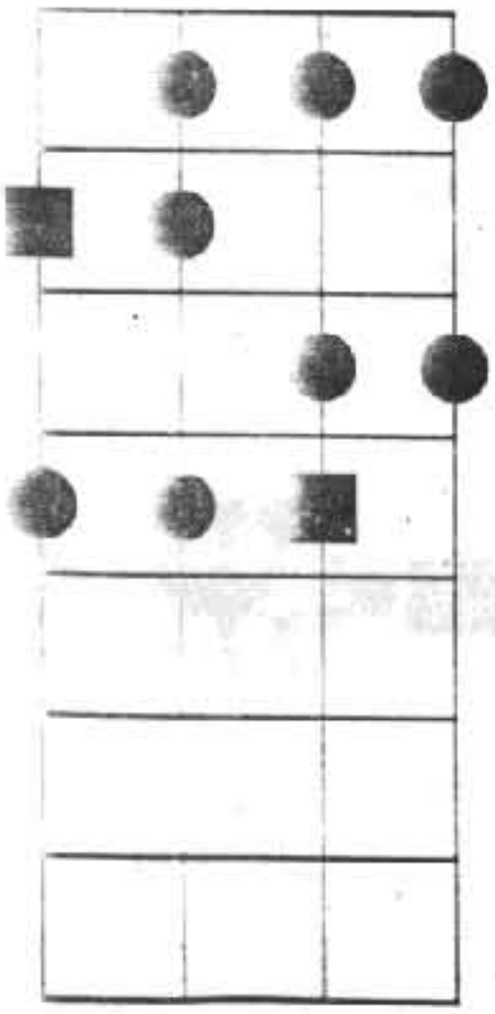
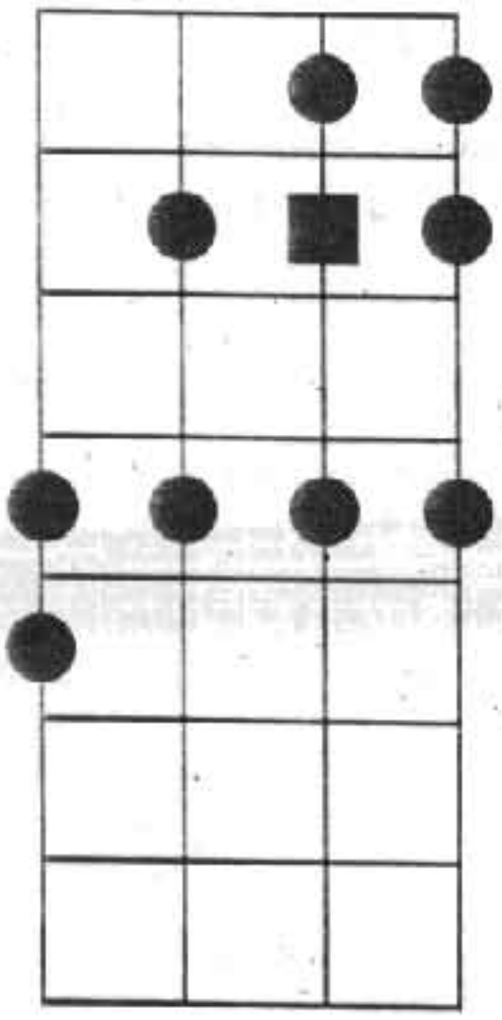
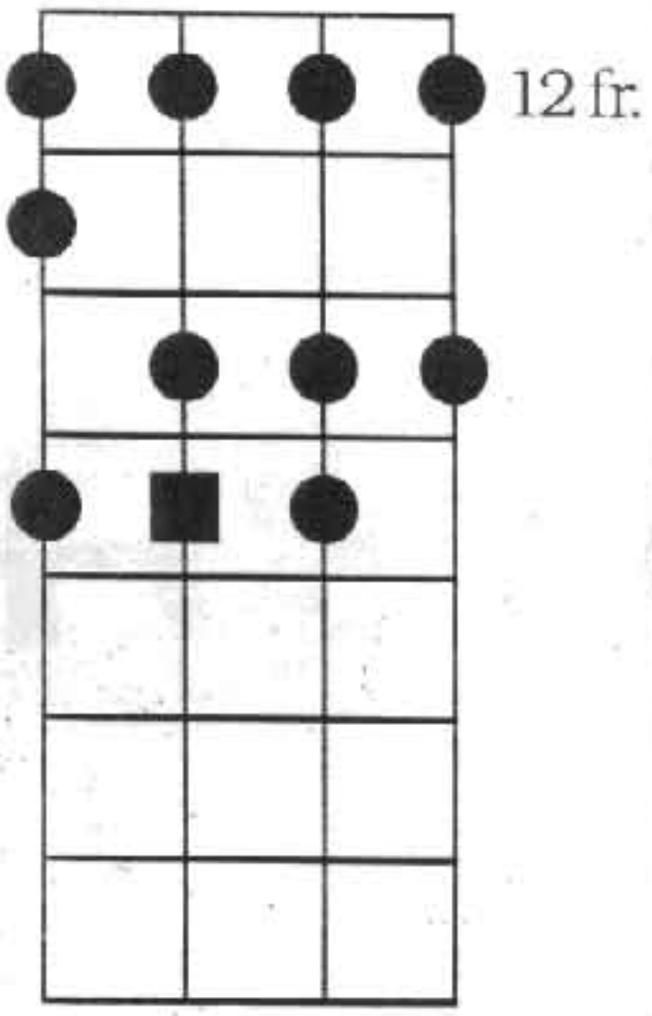


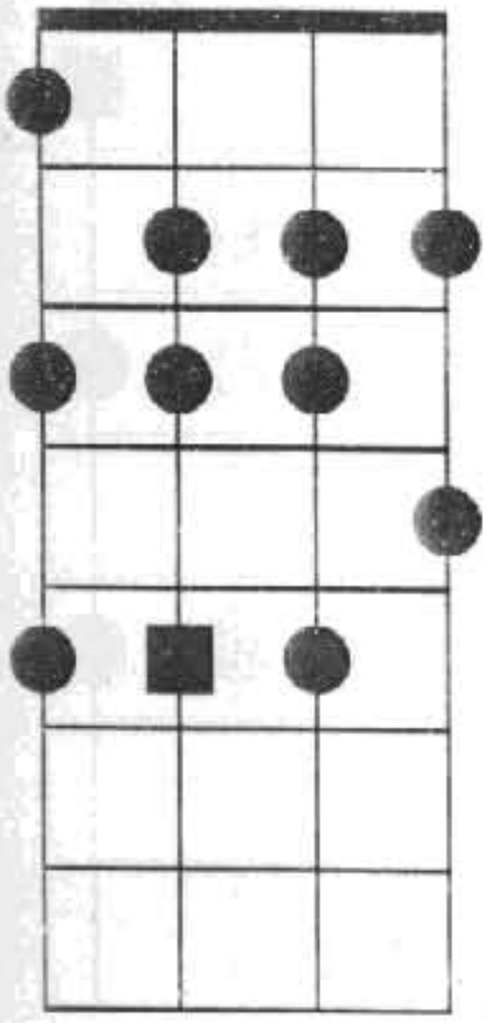


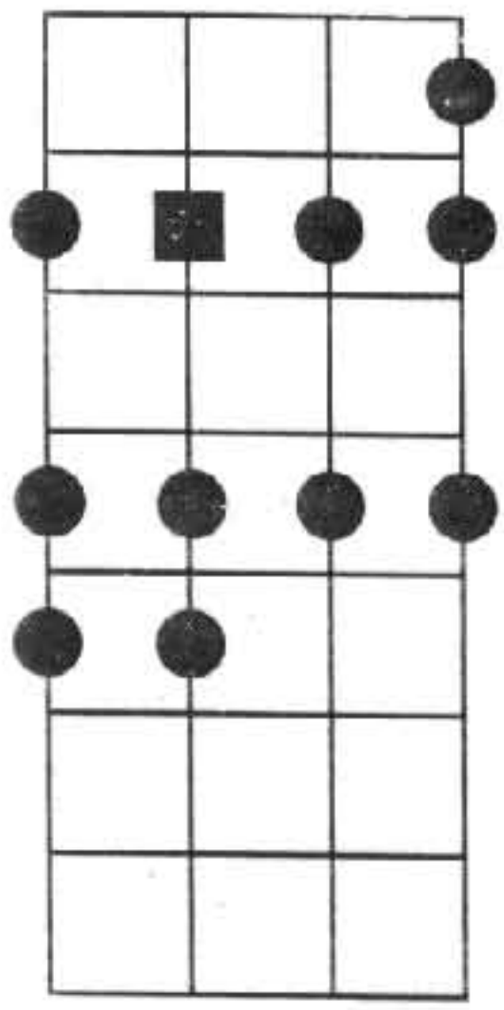


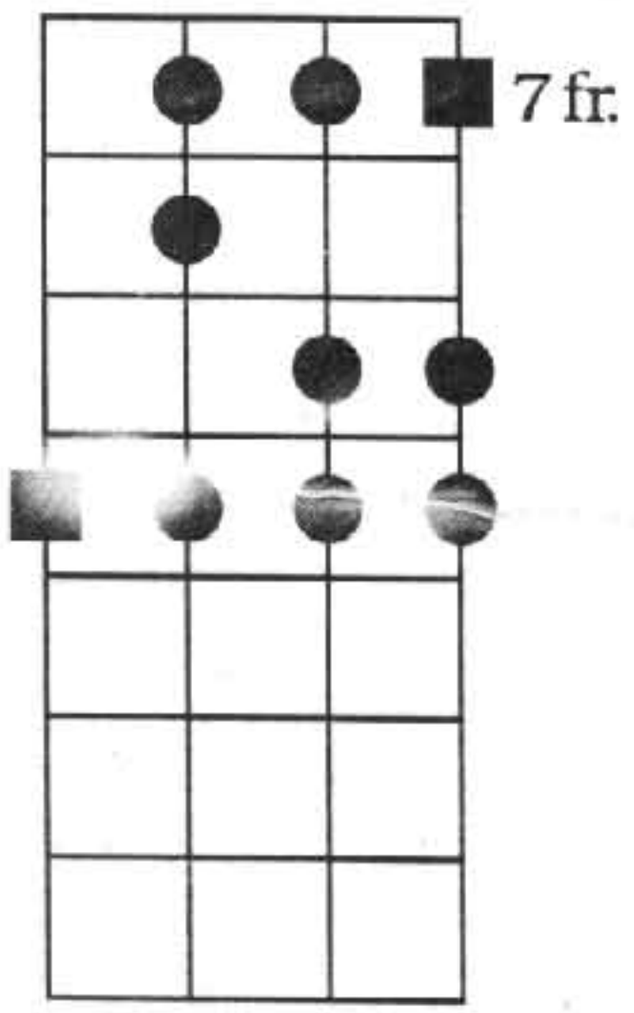


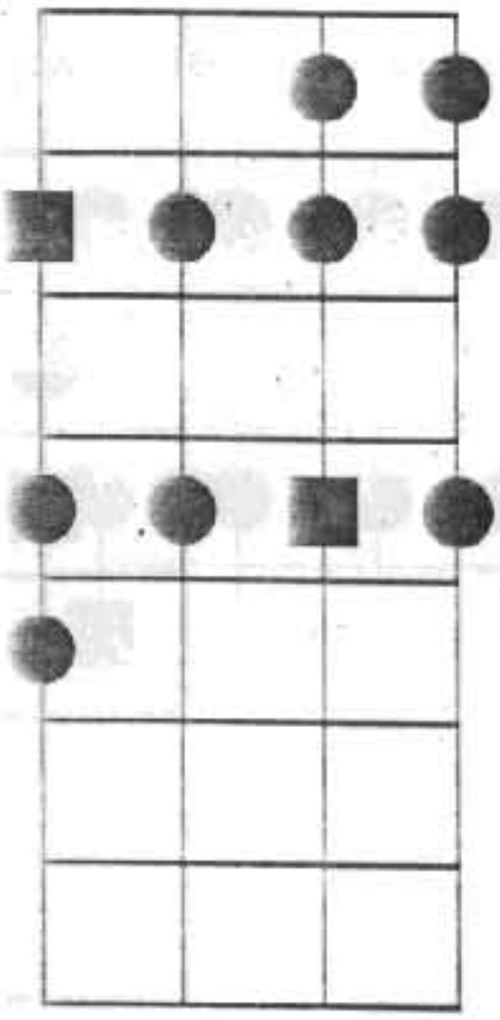


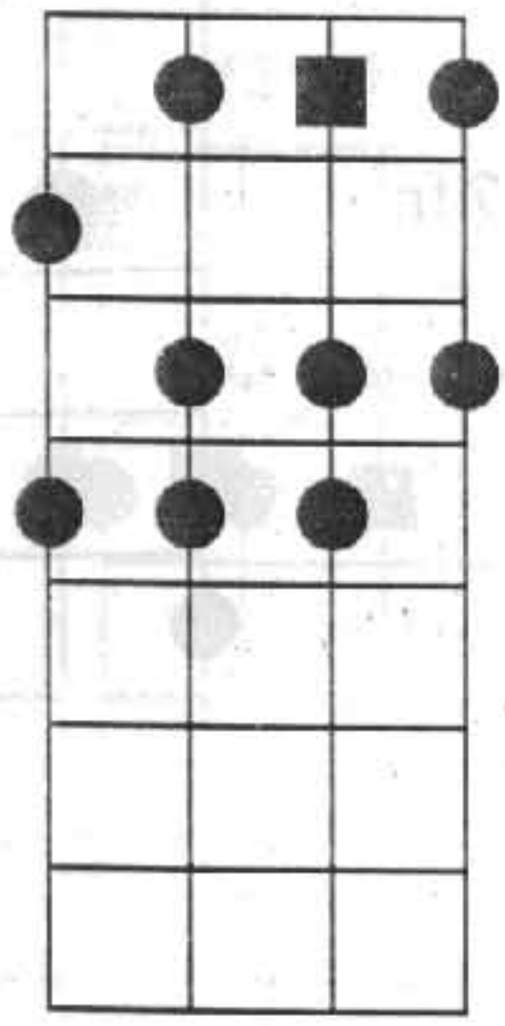
Dorian Fingerings



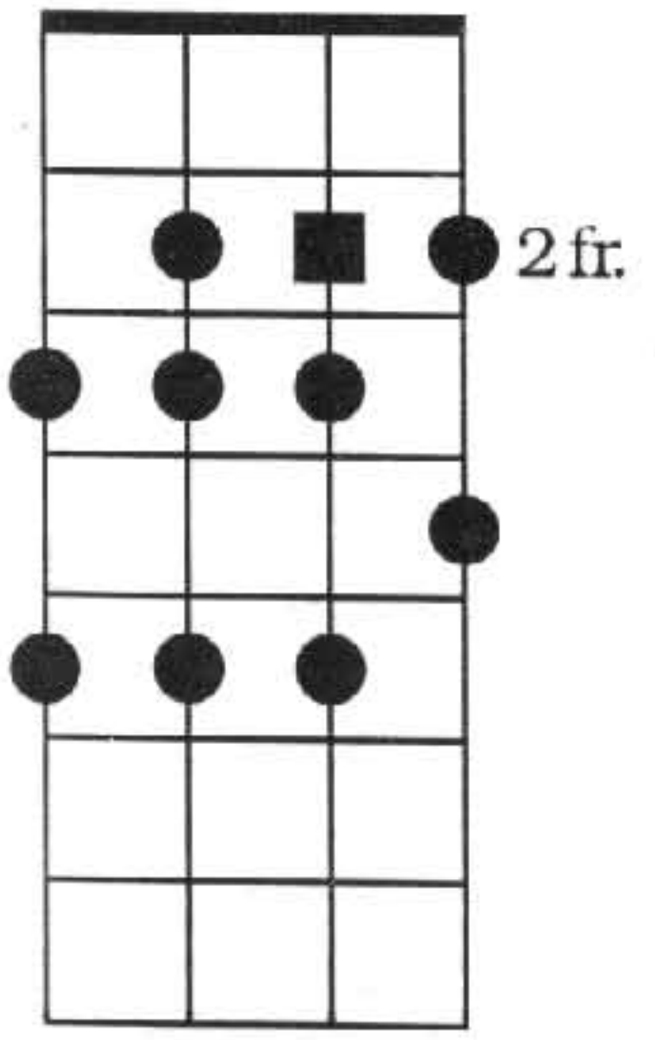


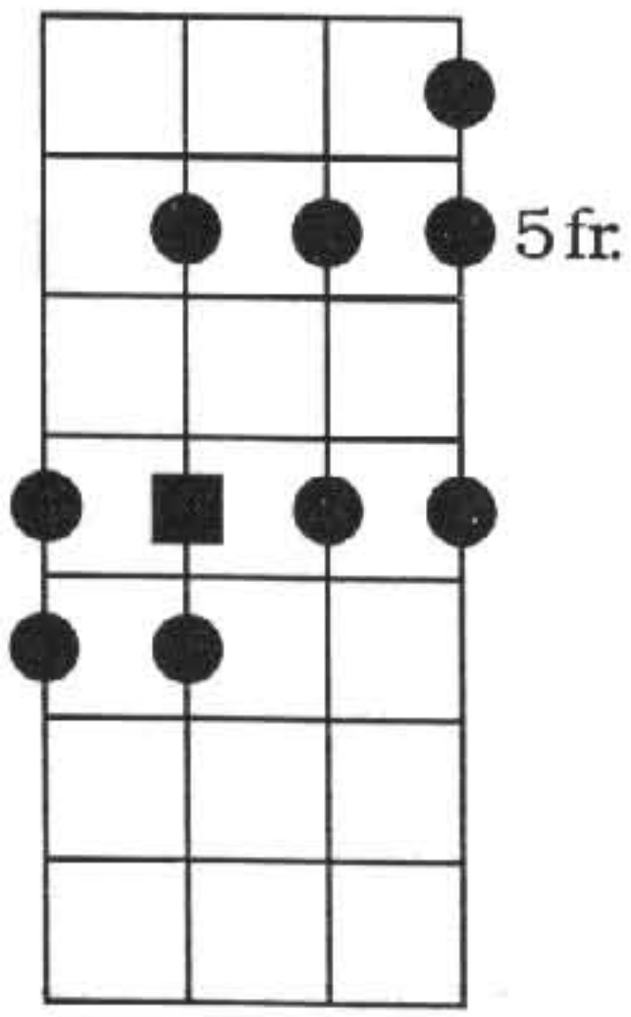


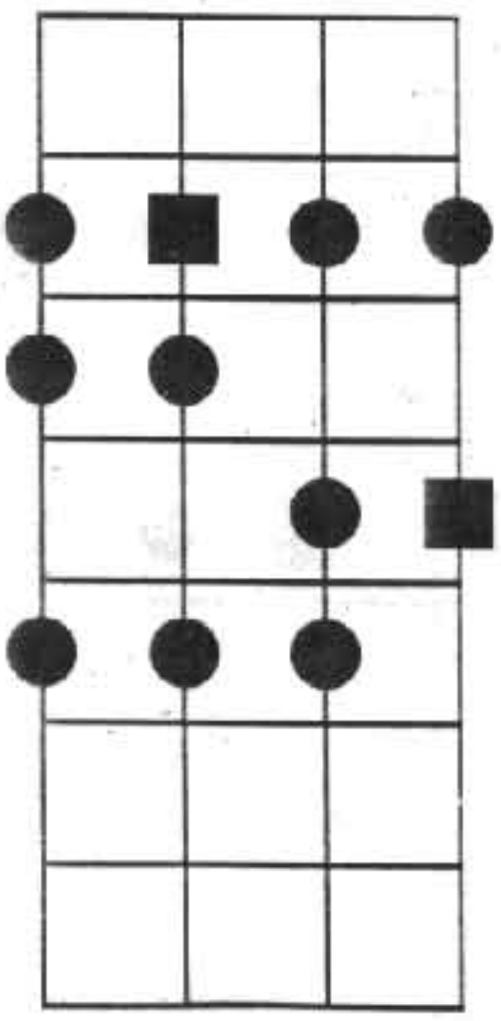


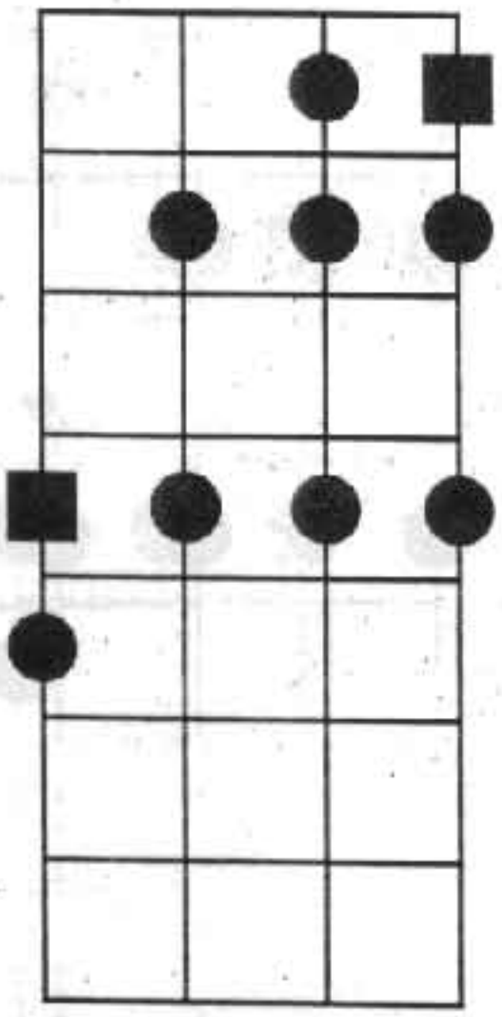


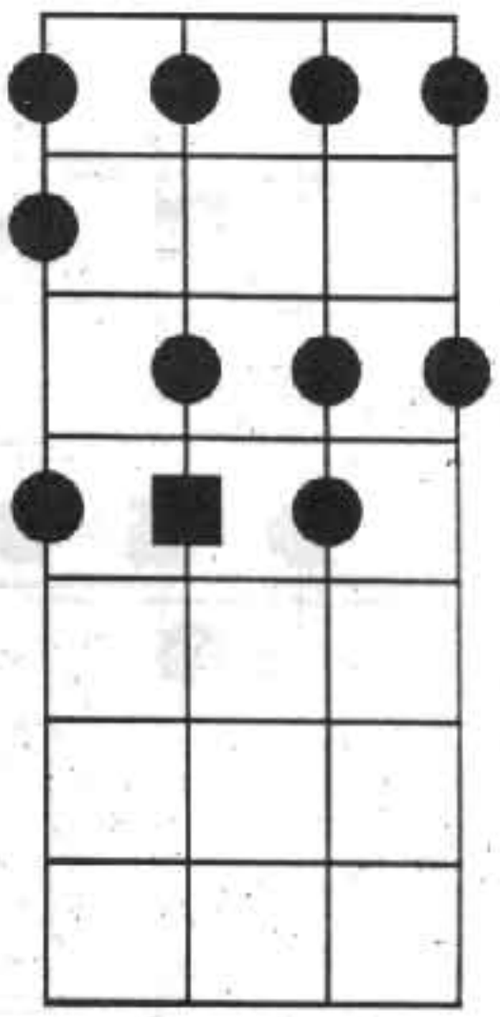
PHRYGIAN FINGERINGS











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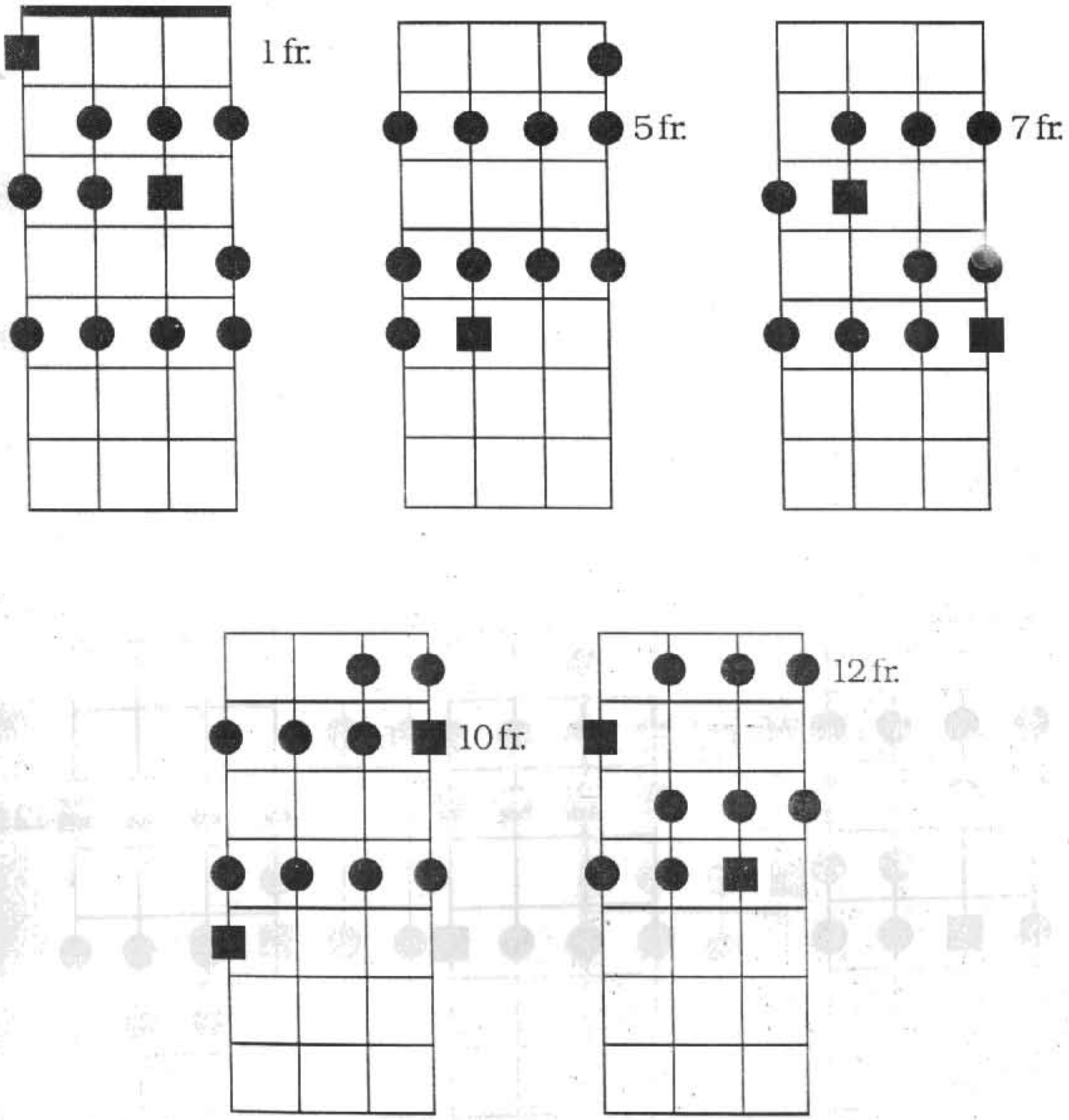
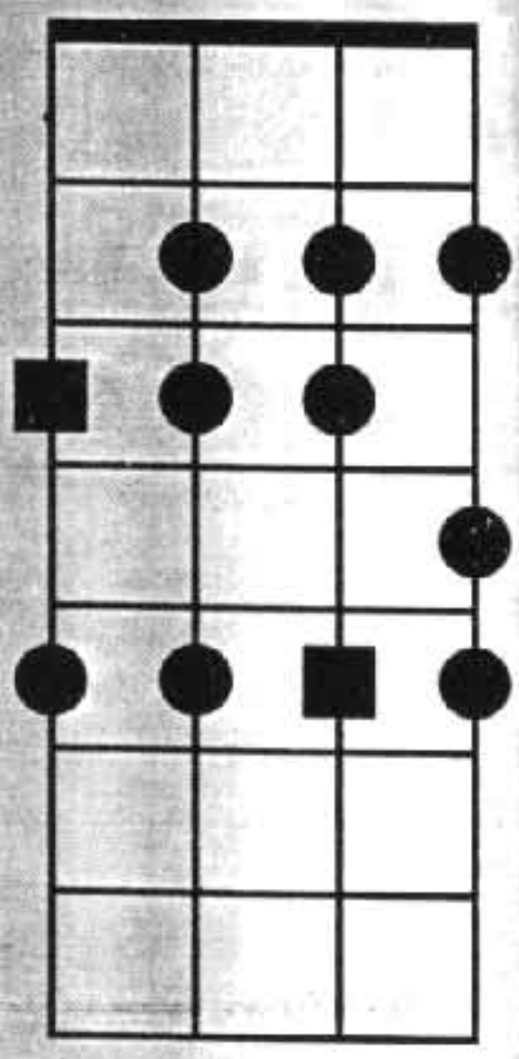
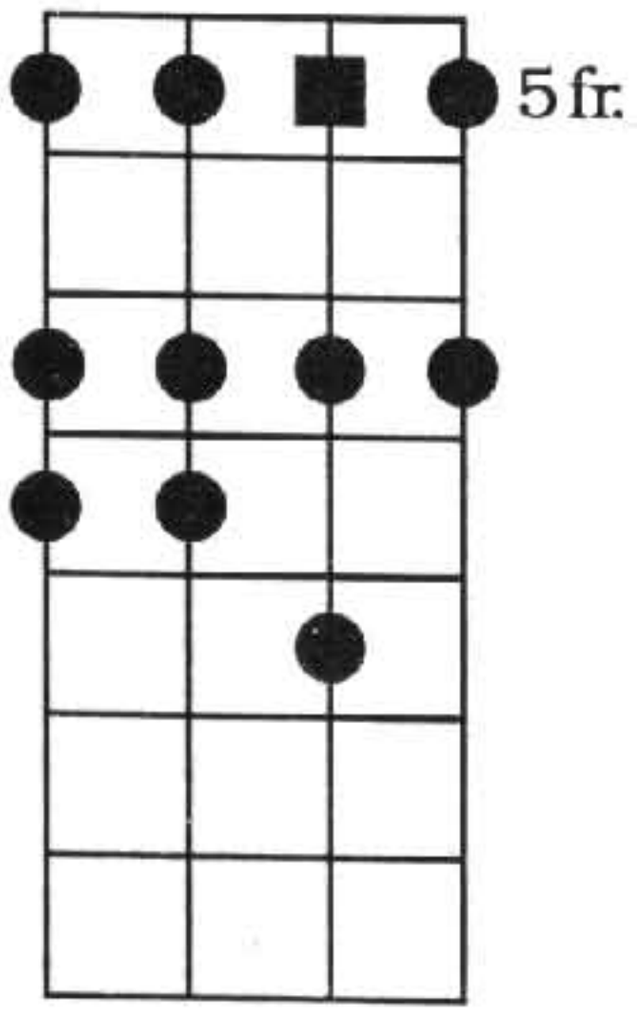
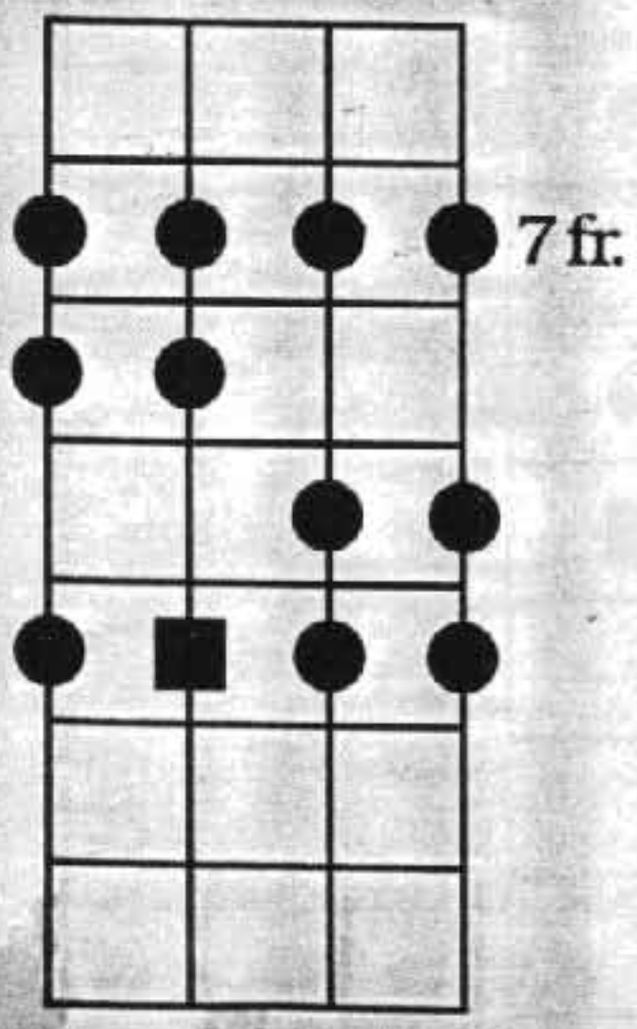
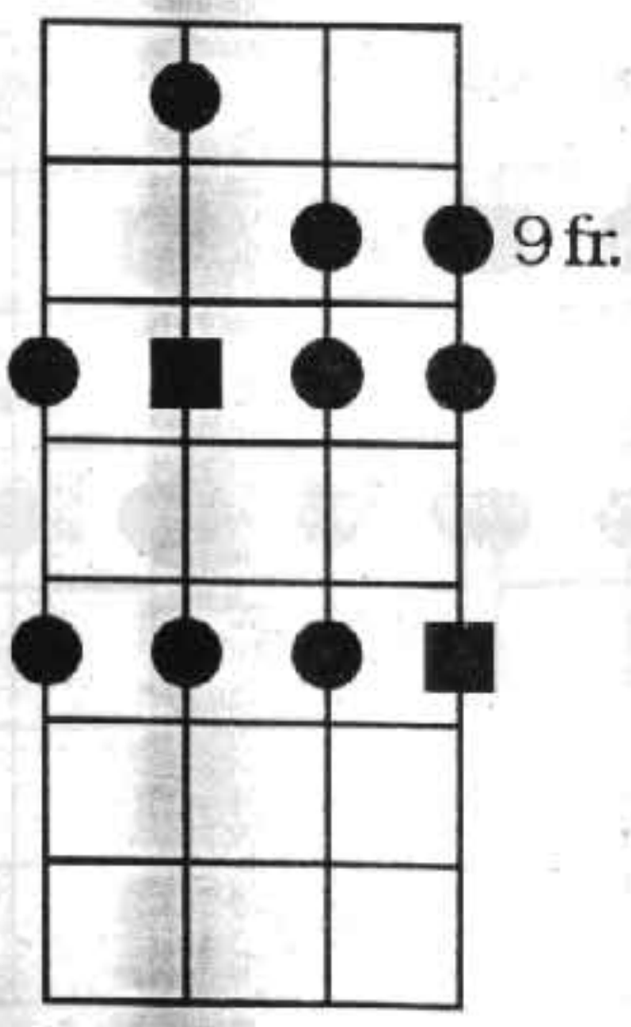


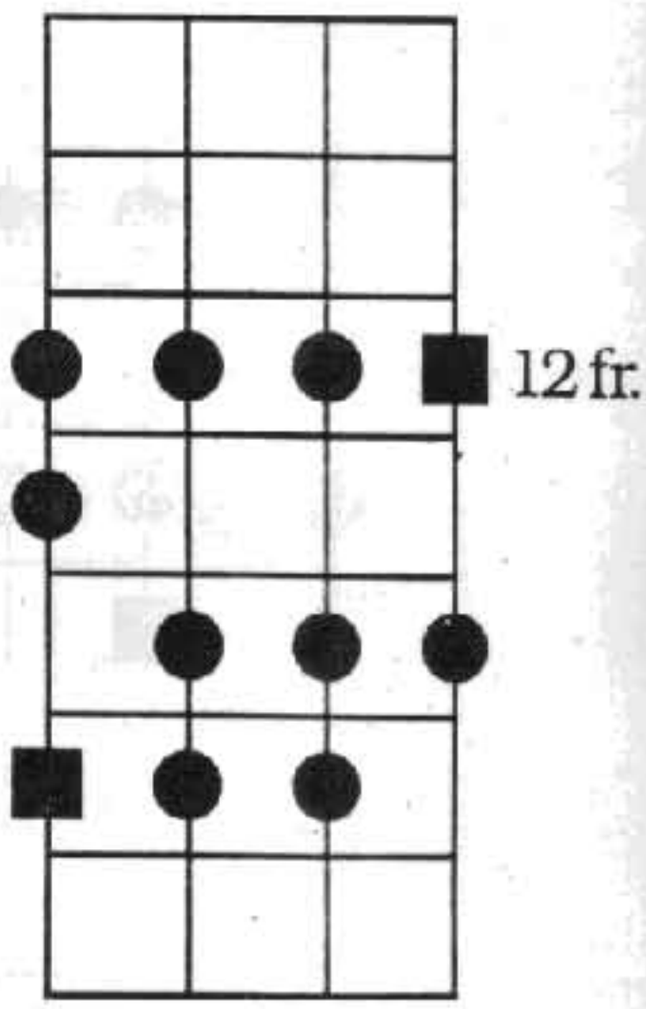
MIXOLYDIAN FINGERINGS



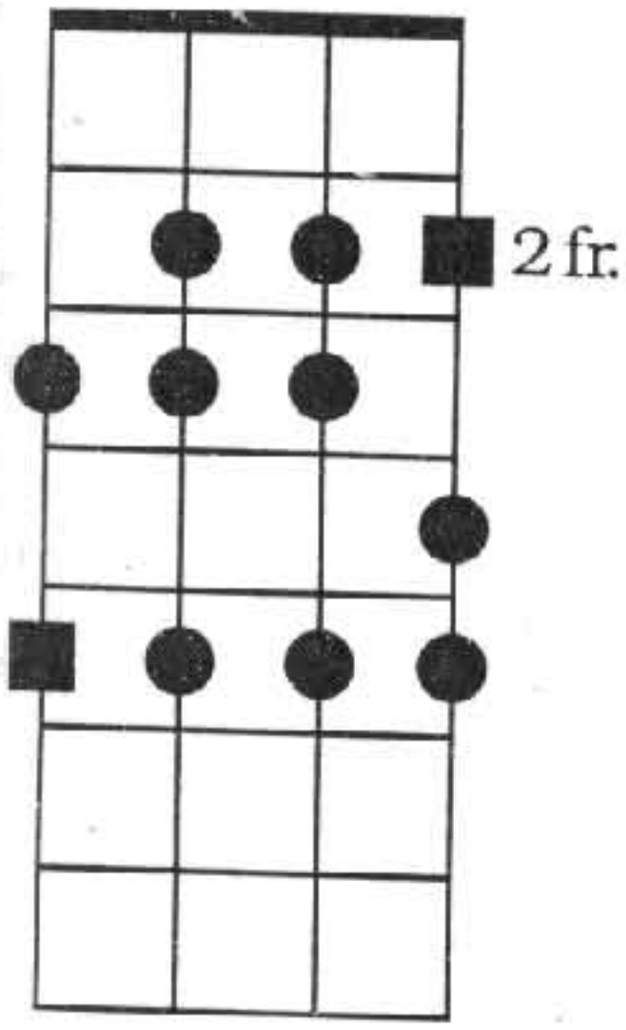


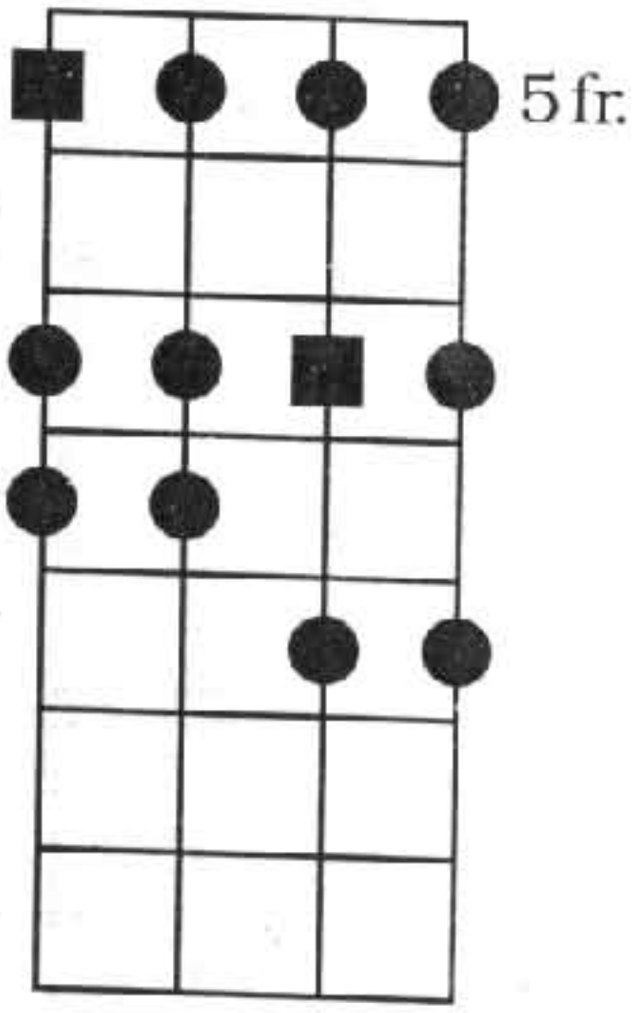


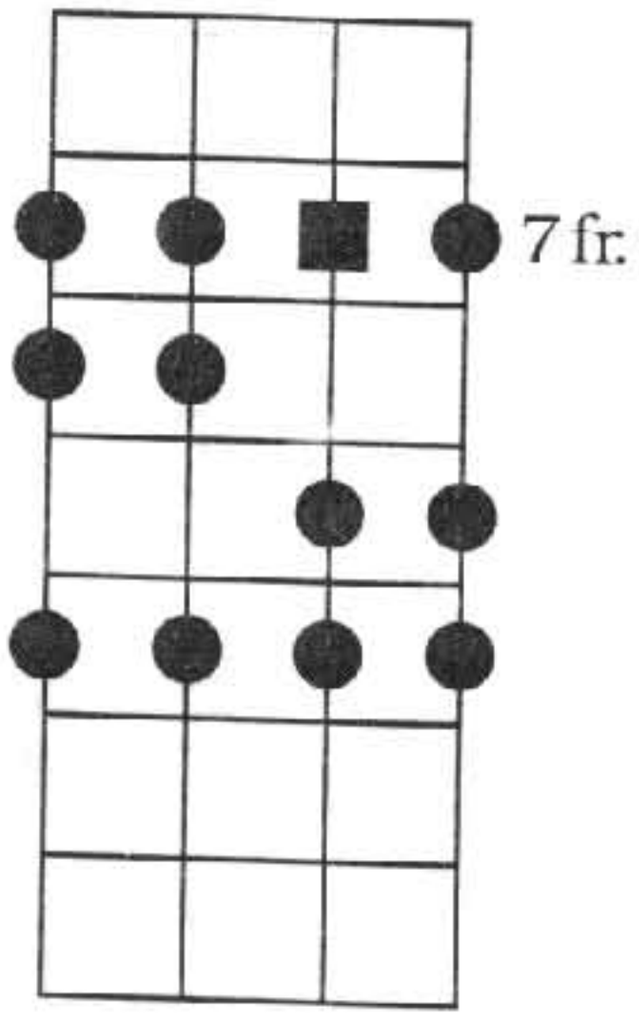


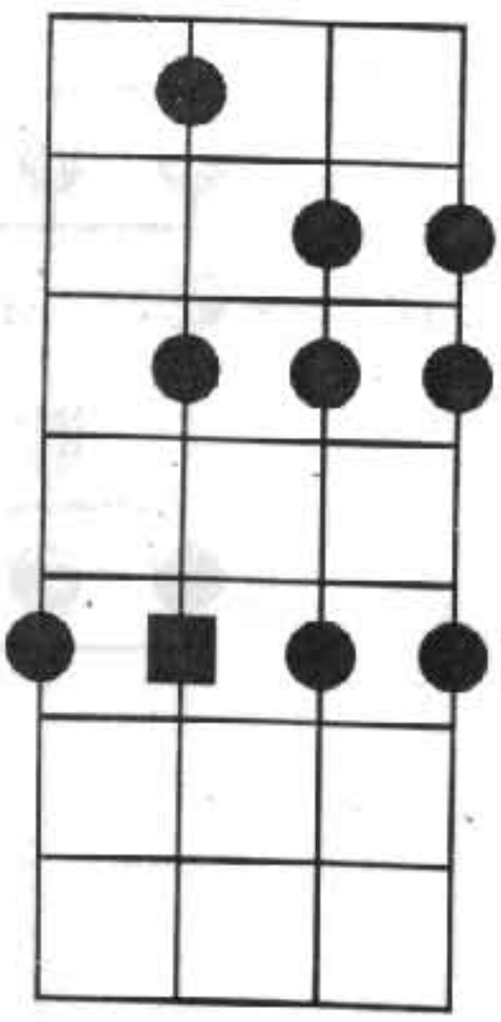


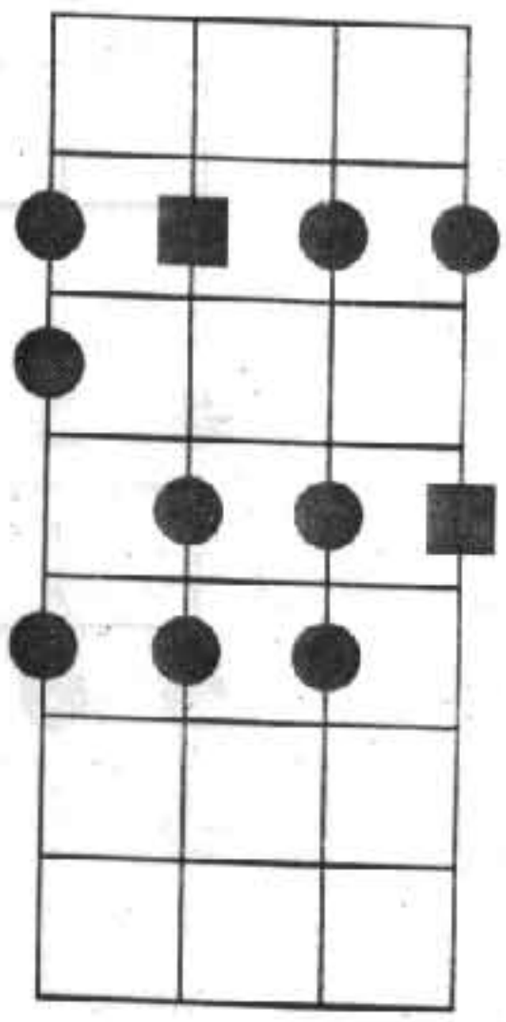
AEOLEAN FINGERINGS











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LOCRIAN FINGERINGS

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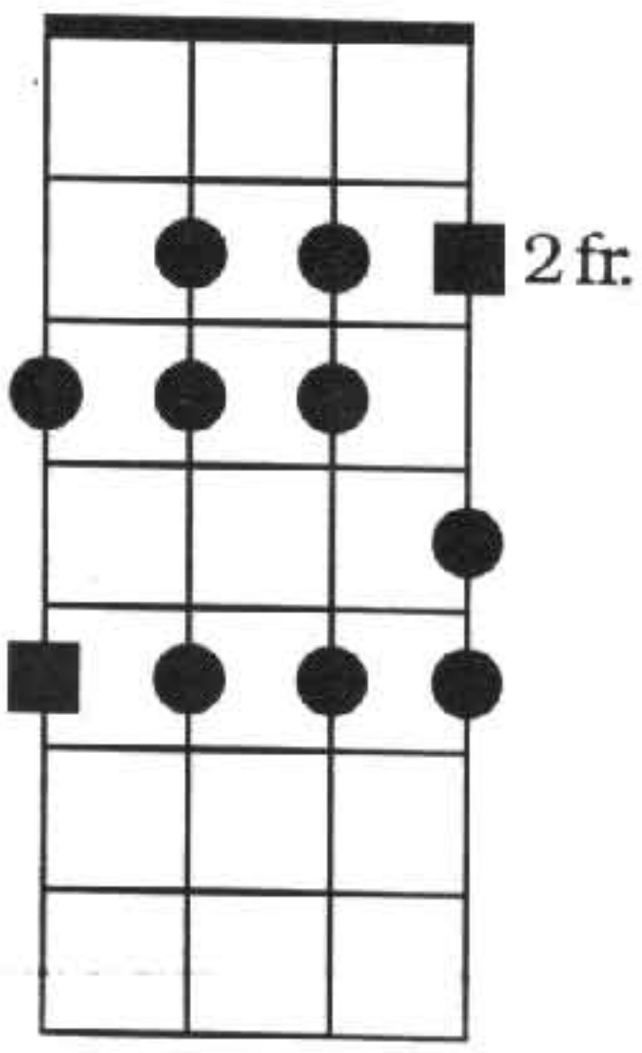
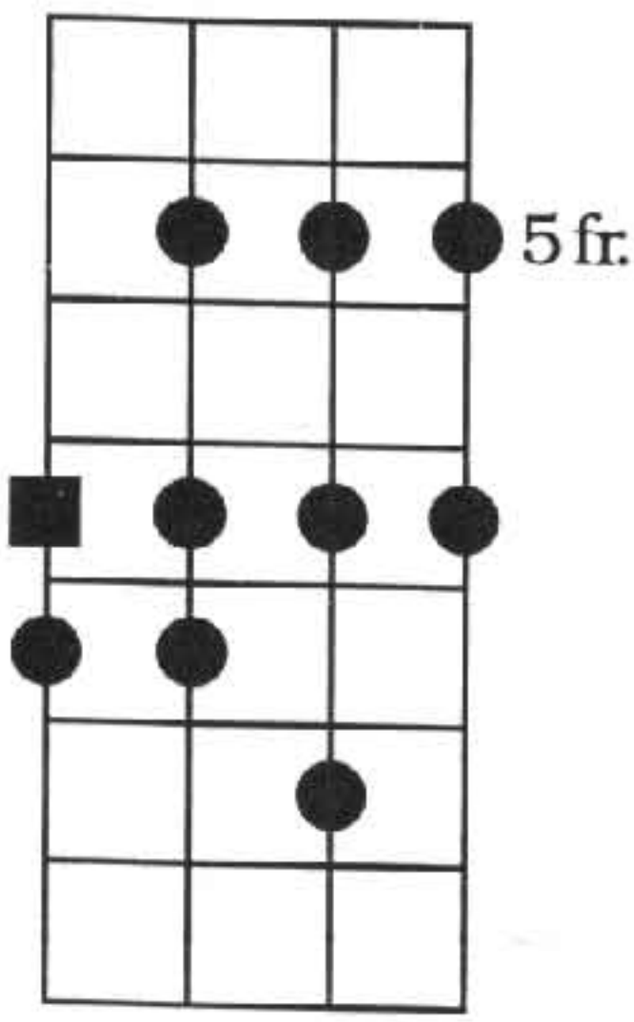
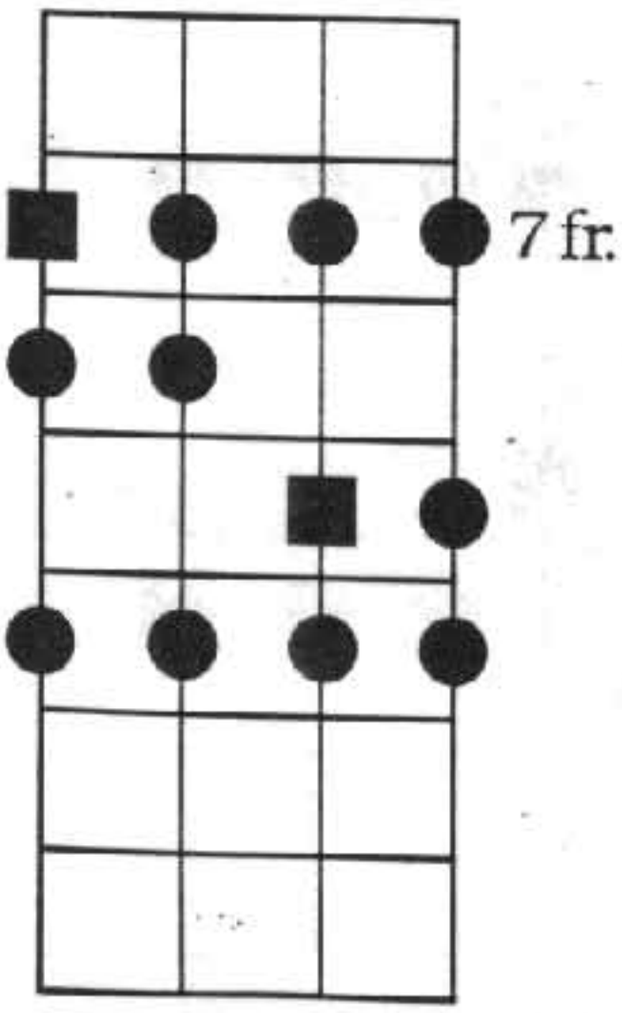
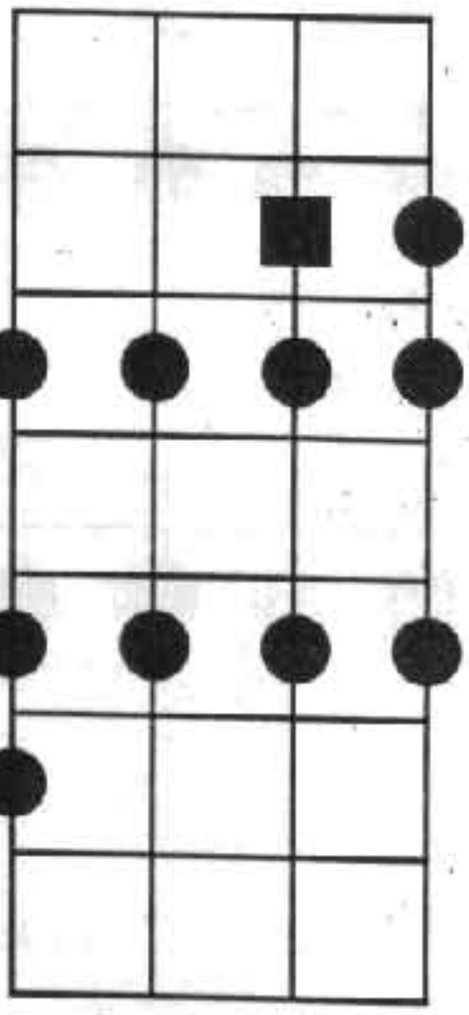
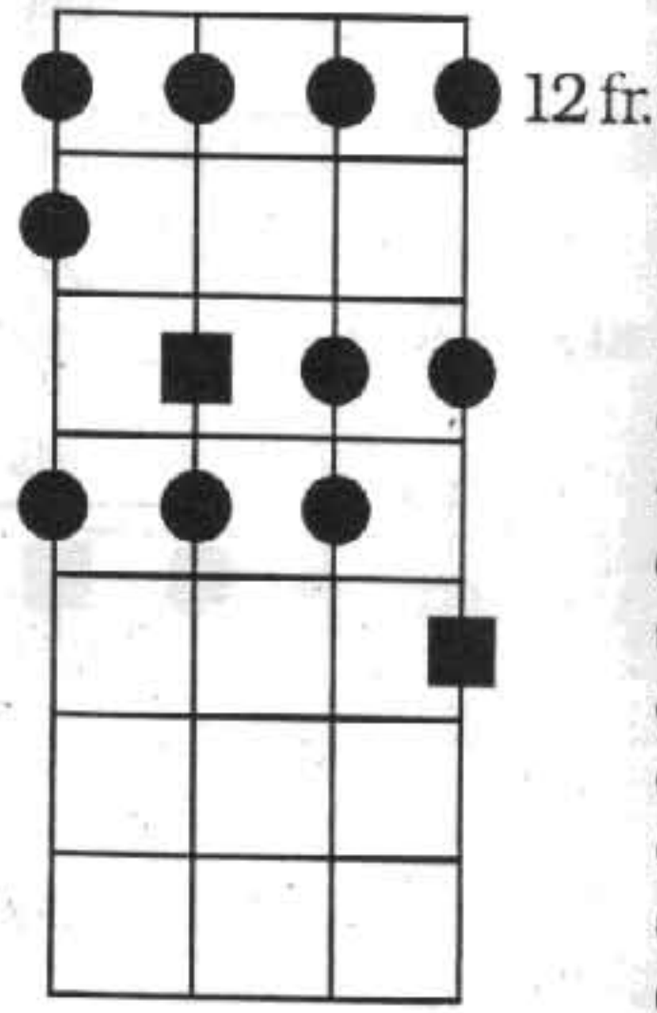






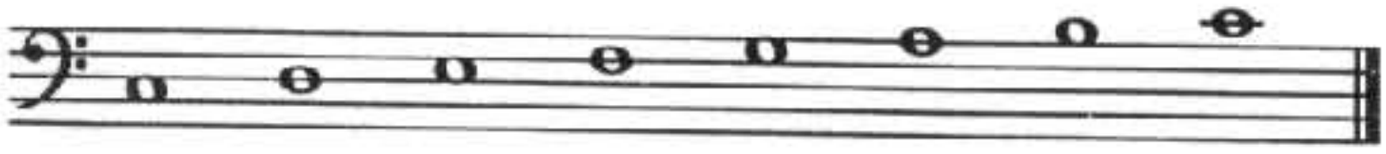




Here are the ***Modal Scales*** in all 12 key signatures starting with the Key of C (which has no sharps and flats).

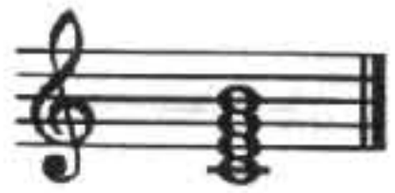
C IONIAN (MAJOR)

1	2	3	4	5	6	7	8
C	D	E	F	G	A	B	C



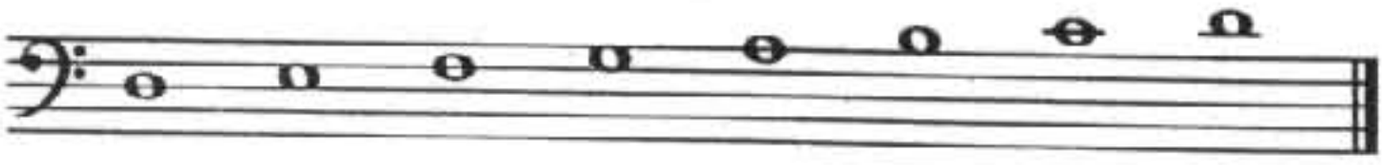
I CHORD

C MAJOR 7



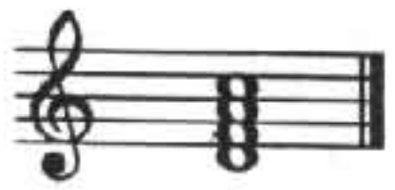
D DORIAN

1	2	♭3	4	5	6	♭7	8
D	E	F	G	A	B	C	D



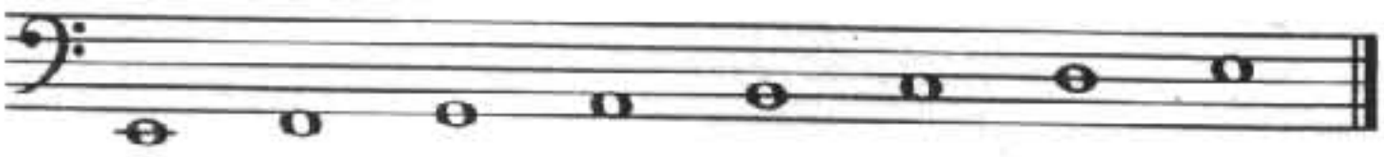
ii CHORD

D MINOR 7



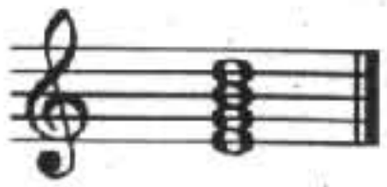
E PHRYGIAN

1	♭2	♭3	4	5	♭6	♭7	8
E	F	G	A	B	C	D	E



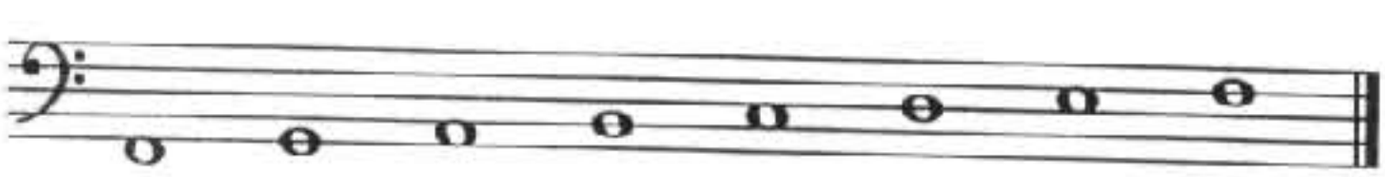
iii CHORD

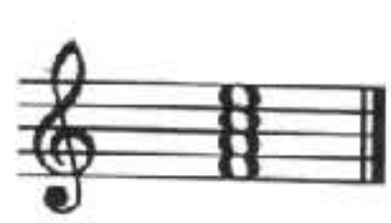
E MINOR 7



F LYDIAN

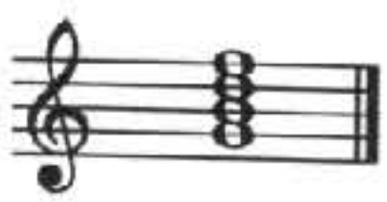
1	2	3	♯4	5	6	7	8	**IV CHORD**
F	G	A	B	C	D	E	F	**F MAJOR 7**





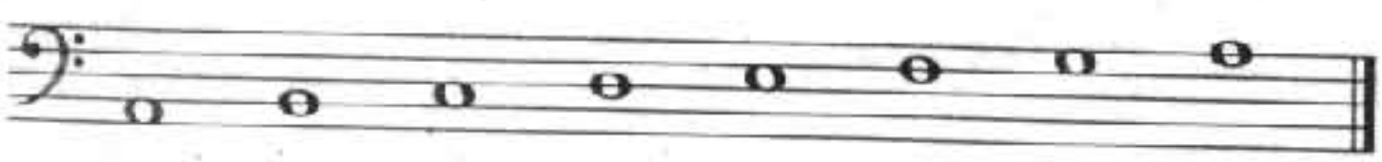
G MIXOLYDIAN

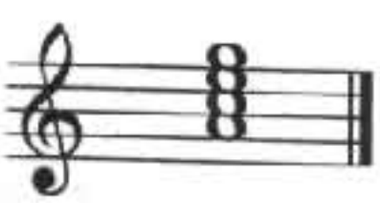
1	2	3	4	5	6	♭7	8	**V CHORD**
G	A	B	C	D	E	F	G	**G DOMINANT 7**



A AEOLIAN (PURE MINOR)

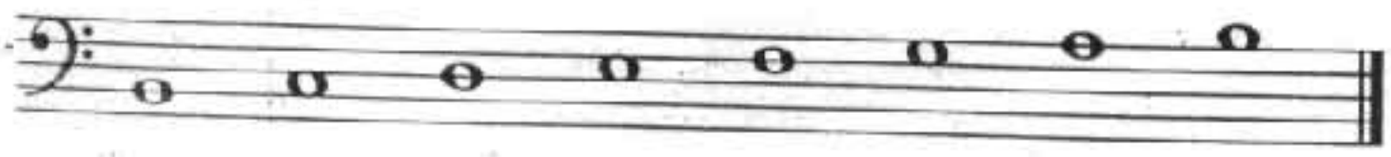
1	2	♭3	4	5	♭6	♭7	8	**vi CHORD**
A	B	C	D	E	F	G	A	**A MINOR 7**

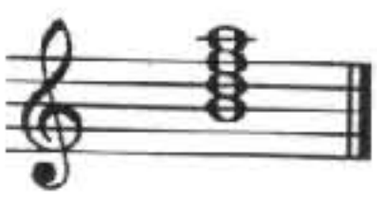




B LOCRIAN

1	2	♭3	4	♭5	♭6	♭7	8	**vii CHORD**
B	C	D	E	F	G	A	B	**B MINOR 7♭5**

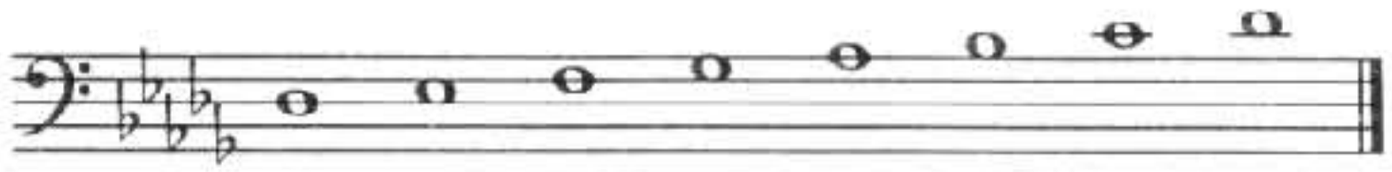




KEY OF D FLAT

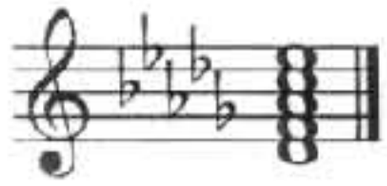
D♭ IONIAN

1	2	3	4	5	6	7	8
D♭	E♭	F	G♭	A♭	B♭	C	D♭



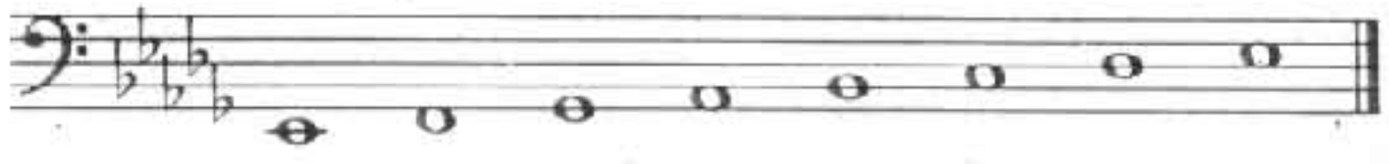
I CHORD

D♭ MAJOR 7



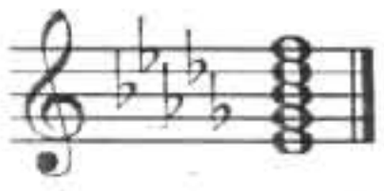
E♭ DORIAN

1	2	♭3	4	5	6	♭7	8
E♭	F	G♭	A♭	B♭	C	D♭	E♭



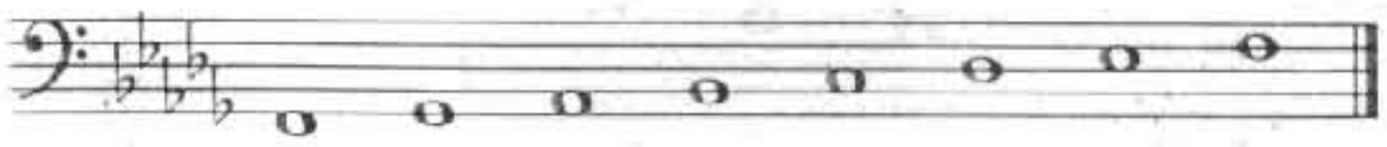
ii CHORD

E♭ MINOR 7



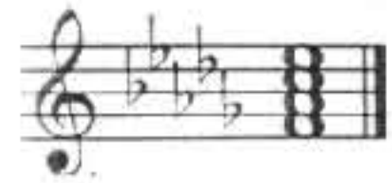
F PHYRIGIAN

1	♭2	♭3	4	5	6	♭7	8
F	G♭	A♭	B♭	C	D♭	E♭	F



iii CHORD

F MINOR 7

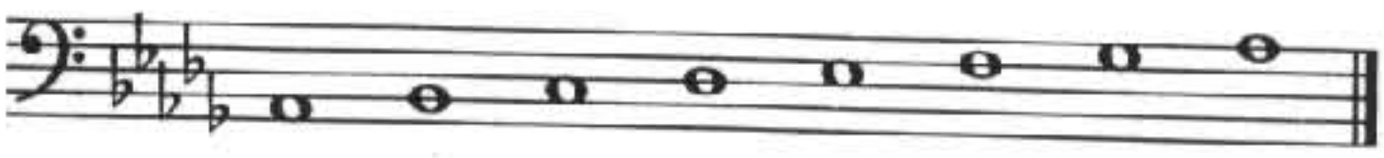


G♭ LYDIAN

1	2	3	♯4	5	6	7	8	IV CHORD
G♭	A♭	B♭	C	D♭	E♭	F	G♭	G♭ MAJOR 7

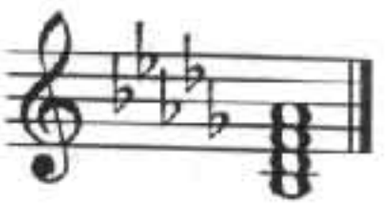
A♭ MIXOLYDIAN

1	2	3	4	5	6	♭7	8	V CHORD
A♭	B♭	C	D♭	E♭	F	G♭	A♭	A♭ DOMINANT 7



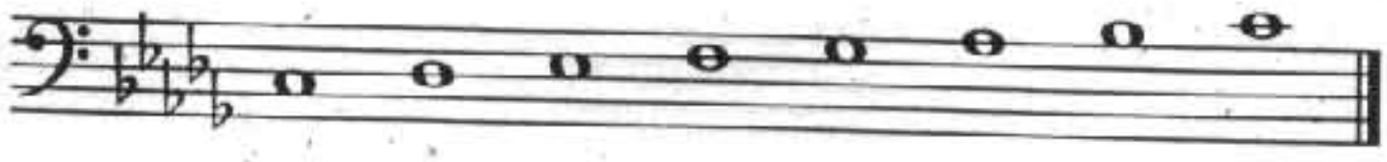
B♭ AEOLIAN

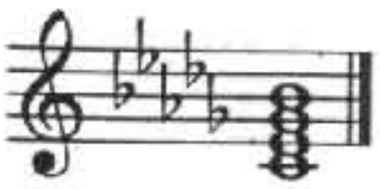
1	2	♭3	4	5	♭6	♭7	8	vi CHORD
B♭	C	D♭	E♭	F	G♭	A♭	B♭	B♭ MINOR 7



C LOCRIAN

1	♭2	♭3	4	♭5	♭6	♭7	8	vii CHORD
C	D♭	E♭	F	G♭	A♭	B♭	C	C MINOR 7♭5



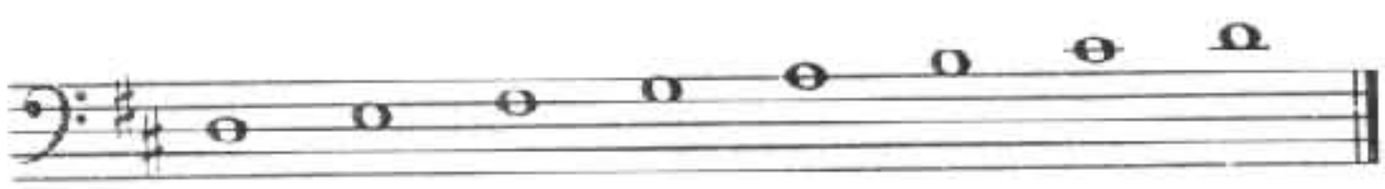


KEY OF D

D IONIAN

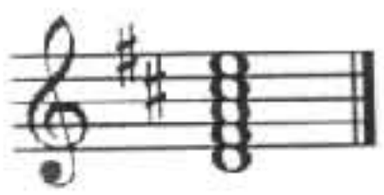
1 2 3 4 5 6 7 8

D E F♯ G A B C♯ D



I CHORD

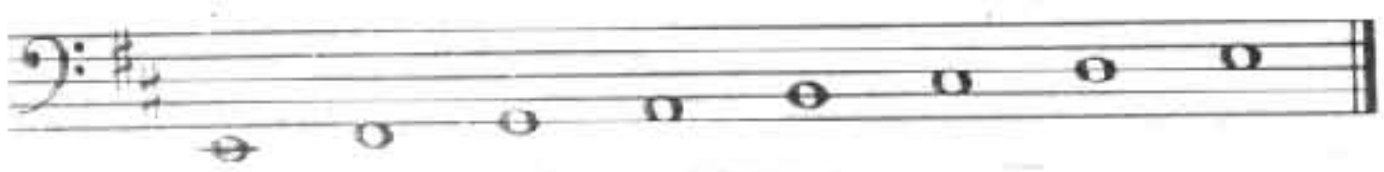
D MAJOR 7



E DORIAN

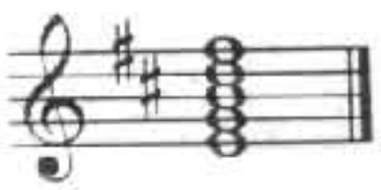
1 2 ♭3 4 5 6 ♭7 8

E F♯ G A B C♯ D E



ii CHORD

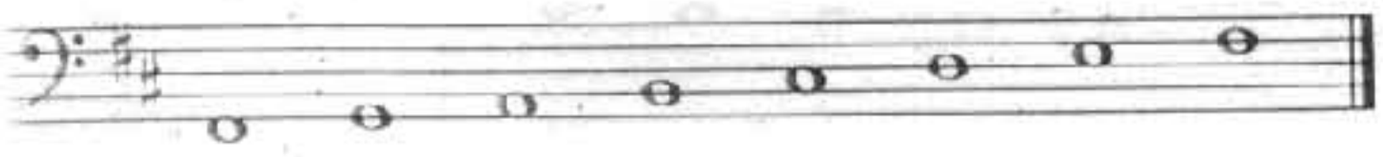
E MINOR 7



F♯ PHRYGIAN

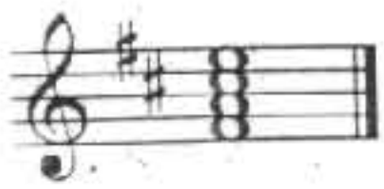
1 ♭2 ♭3 4 5 ♭6 ♭7 8

F♯ G A B C♯ D E F♯



iii CHORD

F♯ MINOR7

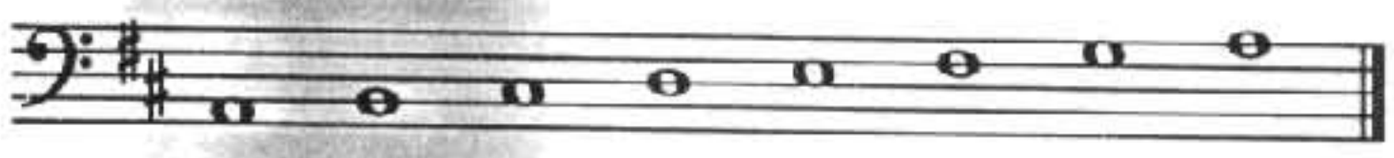


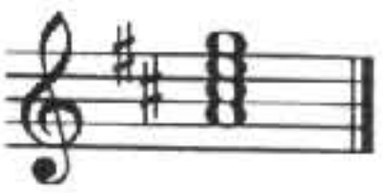
G LYDIAN

1	2	3	♯4	5	6	7	8	IV CHORD
G	A	B	C♯	D	E	F♯	G	G MAJOR 7

A MIXOLYDIAN

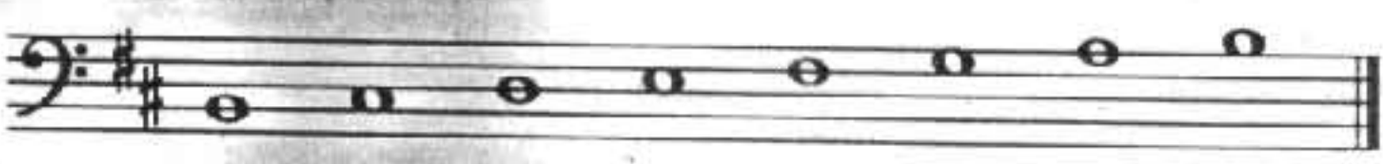
1	2	3	4	5	6	♭7	8	V CHORD
A	B	C♯	D	E	F♯	G	A	A DOMINANT 7





B AEOLIAN

1	2	♭3	4	5	♭6	♭7	8	vi CHORD
B	C♯	D	E	F♯	G	A	B	B MINOR 7



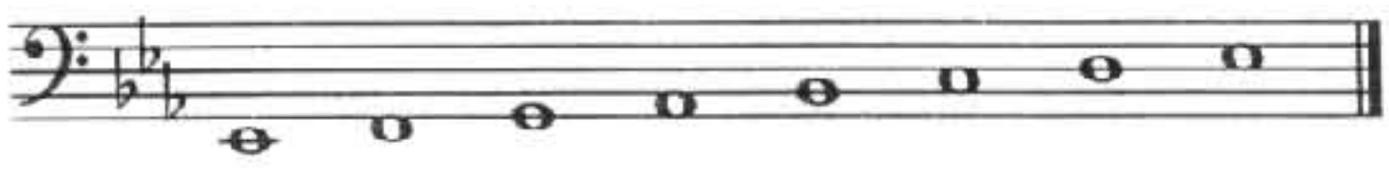
C♯ LOCRIAN

1	♭2	♭3	4	♭5	♭6	♭7	8	vii CHORD
C♯	D	E	F♯	G	A	B	C♯	C# MINOR 7♭5

KEY OF E FLAT

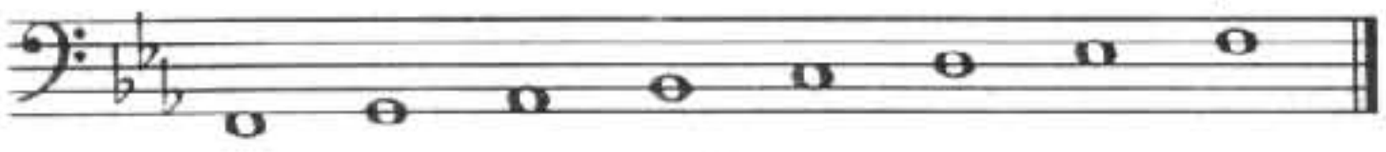
E♭ IONIAN

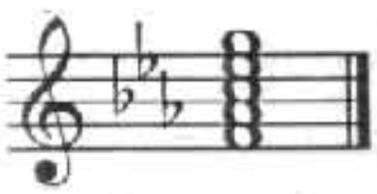
1	2	3	4	5	6	7	8	I CHORD
E♭	F	G	A♭	B♭	C	D	E♭	E♭ MAJOR 7



F DORIAN

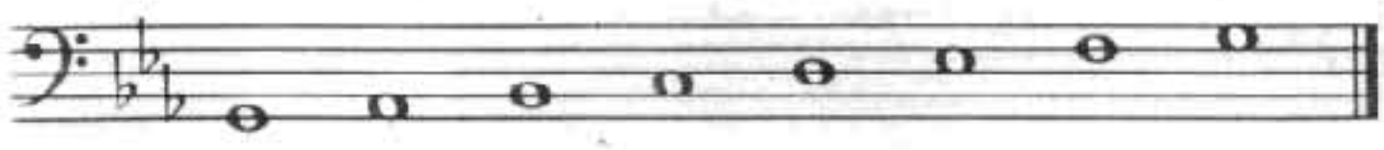
1	2	♭3	4	5	6	♭7	8	ii CHORD
F	G	A♭	B♭	C	D	E♭	F	F MINOR 7

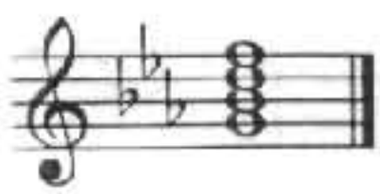




G PHRYGIAN

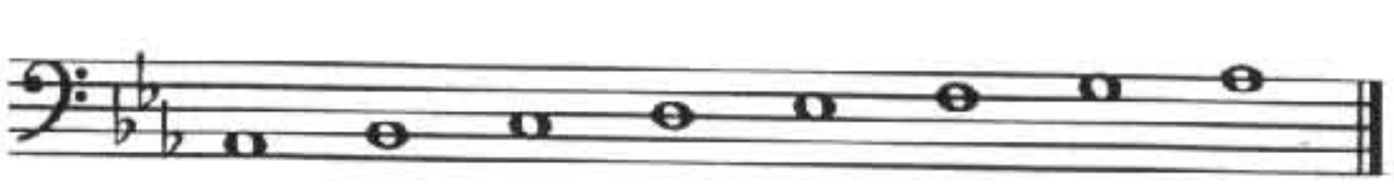
1	♭2	♭3	4	5	♭6	♭7	8	iii CHORD
G	A♭	B♭	C	D	E♭	F	G	G MINOR 7





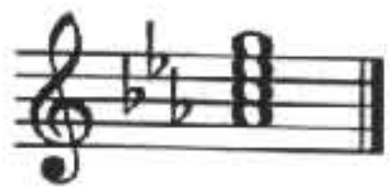
A♭ LYDIAN

1	2	3	♯4	5	6	7	8
A♭	B♭	C	D	E♭	F	G	A



IV CHORD

A♭ MAJOR 7

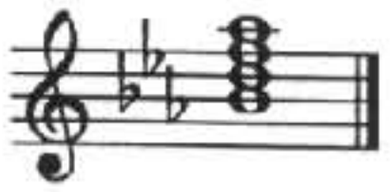


B♭ MIXOLYDIAN

1	2	3	4	5	6	♭7	8
B♭	C	D	E♭	F	G	A♭	B♭

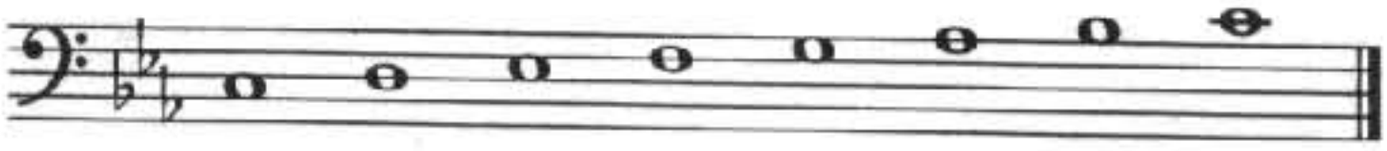
V CHORD

B♭ DOMINANT 7



C AEOLIAN

1	2	♭3	4	5	♭6	♭7	8
C	D	E♭	F	G	A♭	B♭	C

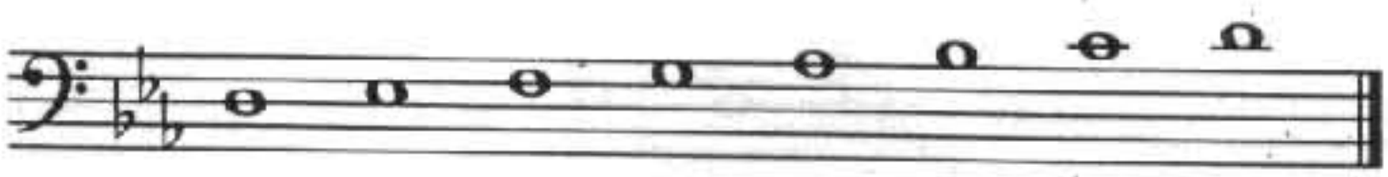


vi CHORD

C MINOR 7

D LOCRIAN

1	♭2	♭3	4	♭5	♭6	♭7	8
D	E♭	F	G	A♭	B♭	C	D



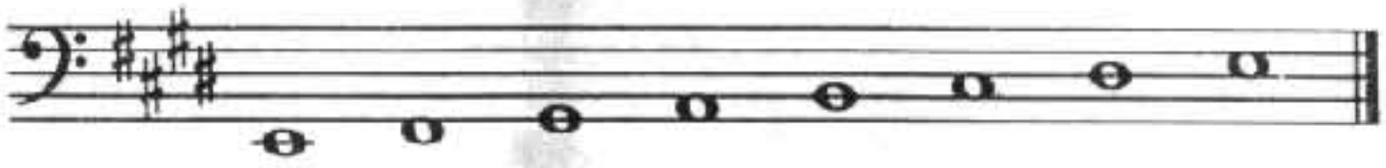
vii CHORD

D MINOR 7♭5

KEY OF E

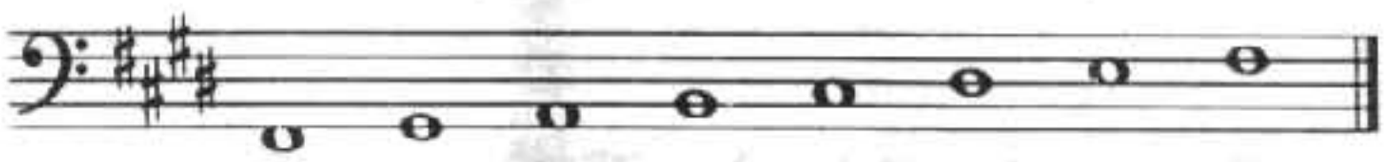
E IONIAN

1	2	3	4	5	6	7	8	
E	F♯	G♯	A	B	C♯	D♯	E	**1 CHORD**
								E MAJOR 7



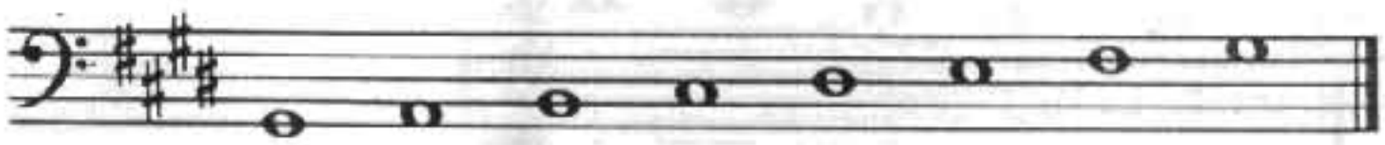
F♯ DORIAN

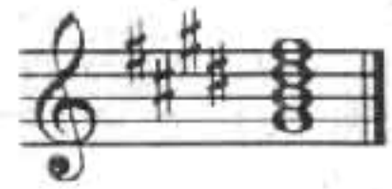
1	2	♭3	4	5	6	♭7	8	
F♯	G♯	A	B	C♯	D♯	E	F♯	**ii CHORD**
								F♯ MINOR 7



G♯ PHRYGIAN

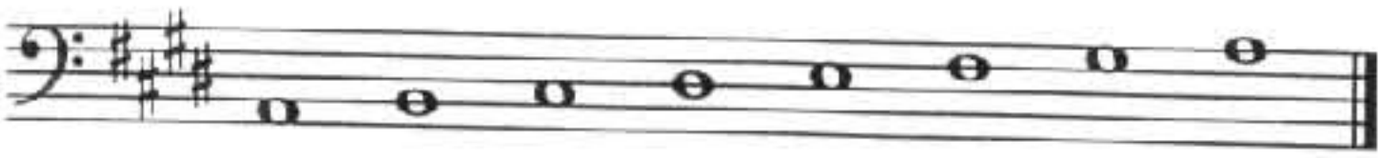
1	♭2	♭3	4	5	♭6	♭7	8	
G♯	A	B	C♯	D♯	E	F♯	G♯	**iii CHORD**
								G♯ MINOR 7





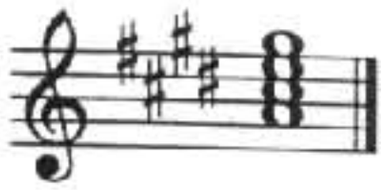
A LYDIAN

1	2	3	♯4	5	6	7	8
A	B	C♯	D♯	E	F♯	G♯	A



IV CHORD

A MAJOR 7



B MIXOLYDIAN

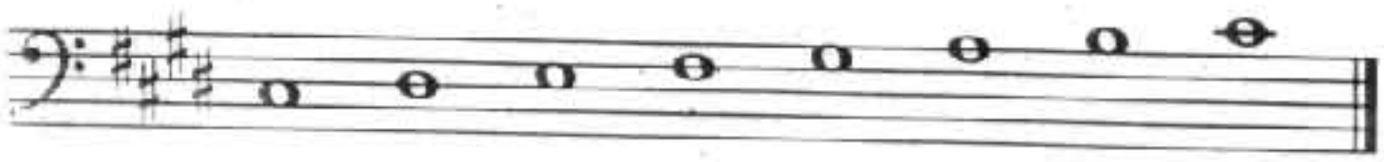
1	2	3	4	5	6	♭7	8
B	C♯	D♯	E	F♯	G♯	A	B

V CHORD

B DOMINANT 7

C♯ AEOLIAN

1	2	♭3	4	5	♭6	♭7	8
C♯	D♯	E	F♯	G♯	A	B	C♯

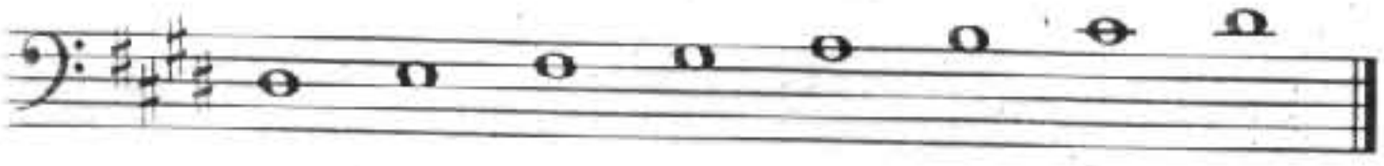


vi CHORD

C♯ MINOR 7

D♯ LOCRIAN

1	♭2	♭3	4	♭5	♭6	♭7	8
D♯	E	F♯	G♯	A	B	C♯	D♯



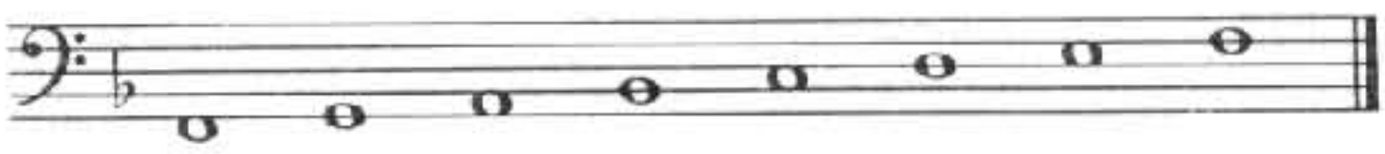
vii CHORD

D♯ MINOR 7♭5

KEY OF F

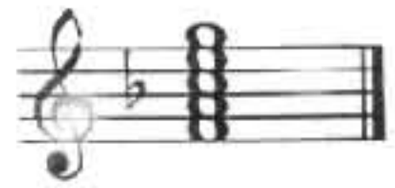
F IONIAN

1	2	3	4	5	6	7	8
F	G	A	B♭	C	D	E	F



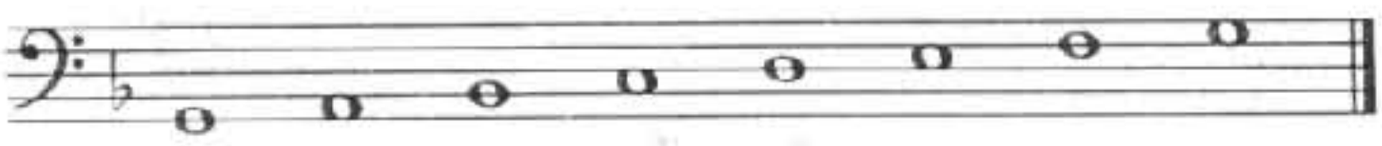
I CHORD

F MAJOR 7



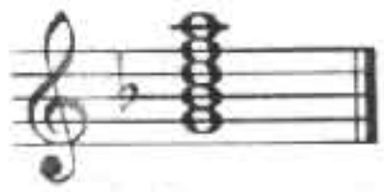
G DORIAN

1	2	♭3	4	5	6	♭7	8
G	A	B♭	C	D	E	F	G



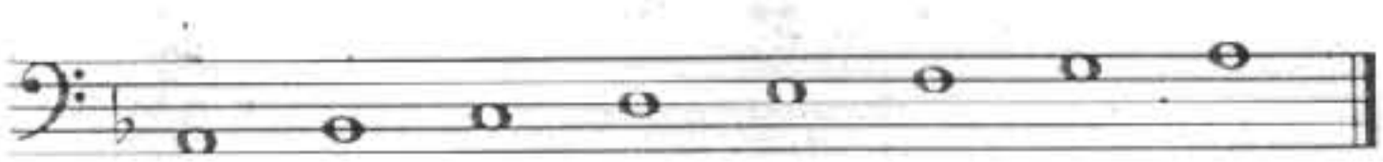
ii CHORD

G MINOR 7



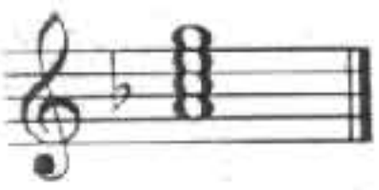
A PHRYGIAN

1	♭2	♭3	4	5	♭6	♭7	8
A	B♭	C	D	E	F	G	A



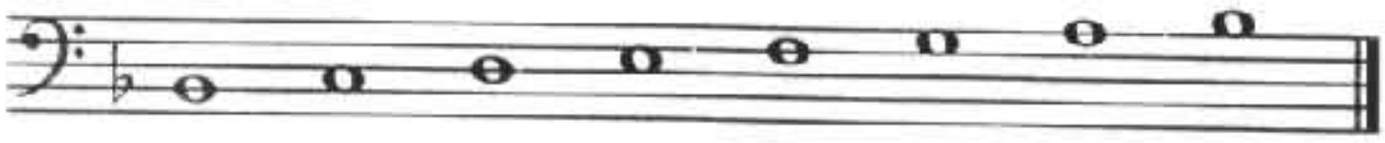
iii CHORD

A MINOR 7



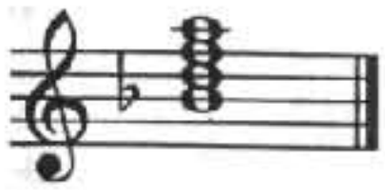
B♭ LYDIAN

1	2	3	♯4	5	6	7	8
B♭	C	D	E	F	G	A	B♭



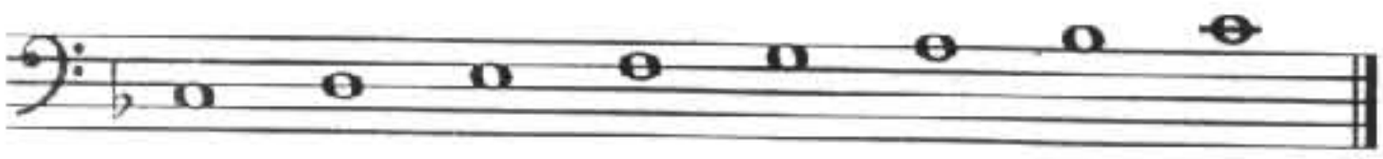
IV CHORD

B♭ MAJOR 7



C MIXOLYDIAN

1	2	3	4	5	6	♭7	8
C	D	E	F	G	A	B♭	C



V CHORD

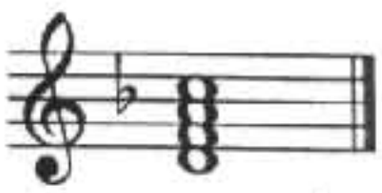
C DOMINANT 7

D AEOLIAN

1	2	♭3	4	5	♭6	♭7	8
D	E	F	G	A	B♭	C	D

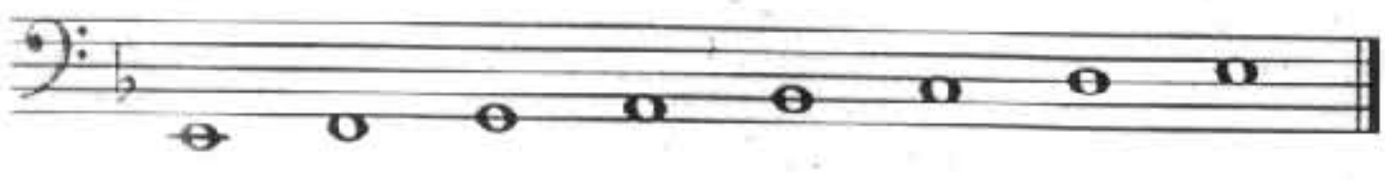
vi CHORD

D MINOR 7



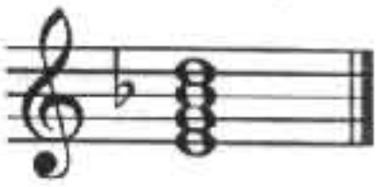
E LOCRIAN

1	2	♭3	4	♭5	♭6	♭7	8
E	F	G	A	B♭	C	D	E



vii CHORD

E MINOR 7♭5



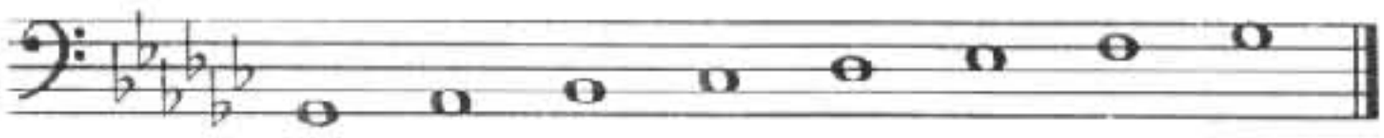
KEY OF G FLAT

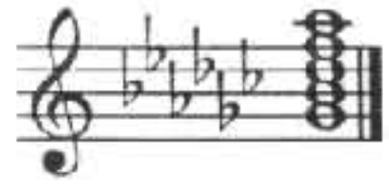
G♭ IONIAN

1	2	3	4	5	6	7	8
G♭	A♭	B♭	C♭	D♭	E♭	F	G♭

I CHORD

G♭ MAJOR 7



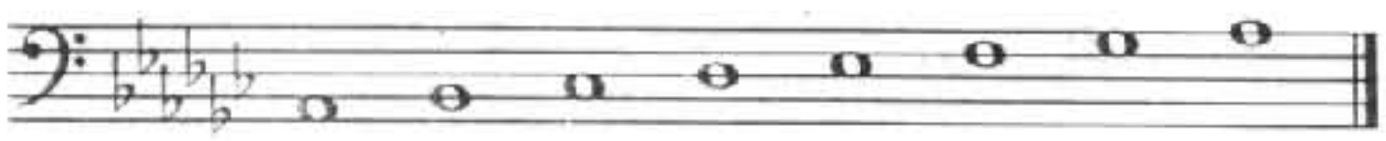


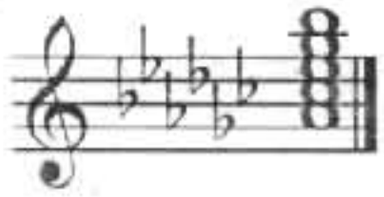
A♭ DORIAN

1	2	♭3	4	5	6	♭7	8
A♭	B♭	C♭	D♭	E♭	F	G♭	A♭

ii CHORD

A♭ MINOR 7



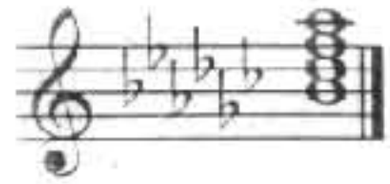


B♭ PHRYGIAN

1	♭2	♭3	4	5	♭6	♭7	8
B♭	C♭	D♭	E♭	F	G♭	A♭	B♭

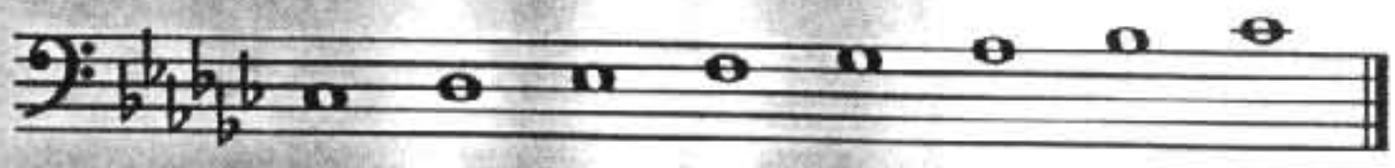
iii CHORD

B♭ MINOR 7



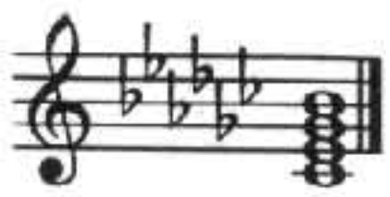
C♭ LYDIAN

1	2	3	♯4	5	6	7	8
C♭	D♭	E♭	F	G♭	A♭	B♭	C♭



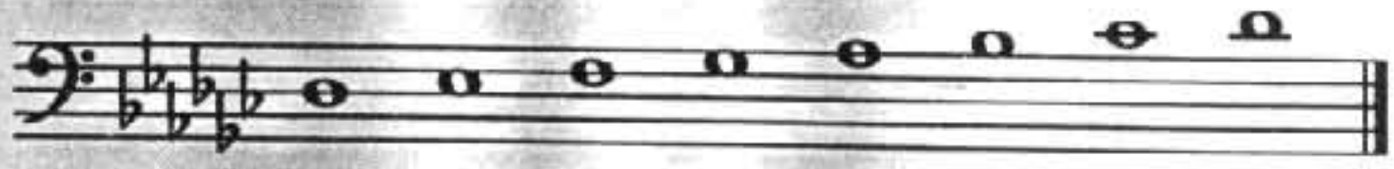
IV CHORD

C♭ MAJOR 7



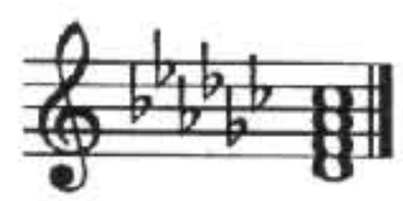
D♭ MIXOLYDIAN

1	2	3	4	5	6	♭7	8
D♭	E♭	F	G♭	A♭	B♭	C♭	D♭



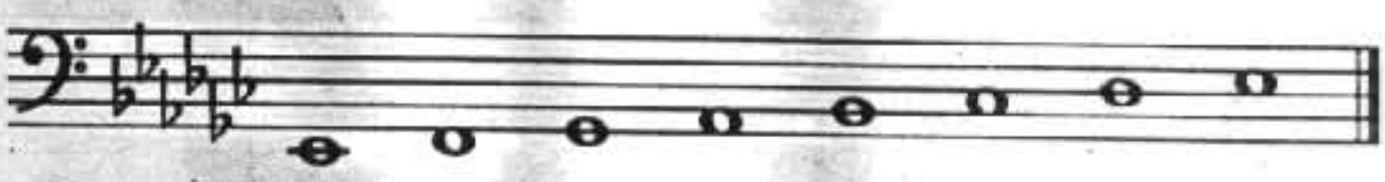
V CHORD

D♭ DOMINANT 7



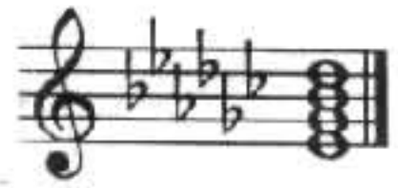
E♭ AEOLIAN

1	2	♭3	4	5	♭6	♭7	8
E♭	F	G♭	A♭	B♭	C♭	D♭	E♭



vi CHORD

E♭ MINOR 7

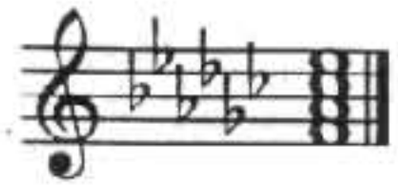


F LOCRIAN

1	♭2	♭3	4	♭5	♭6	♭7	8
F	G♭	A♭	B♭	C♭	D♭	E♭	F

vii CHORD

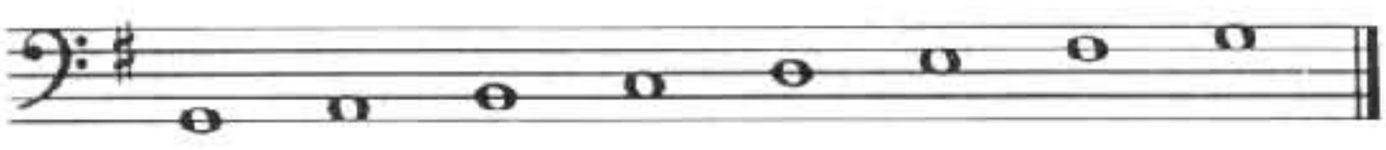
F MINOR 7♭5

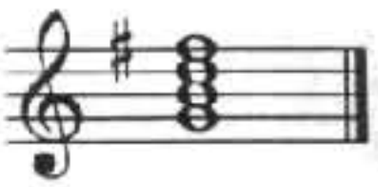


KEY OF G

G IONIAN

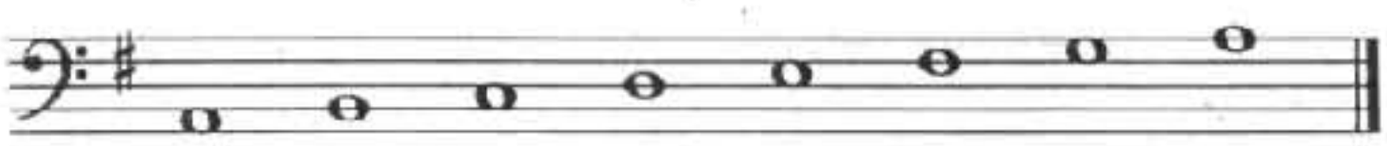
1	2	3	4	5	6	7	8	I CHORD
G	A	B	C	D	E	F♯	G	G MAJOR 7

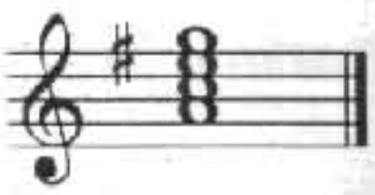




A DORIAN

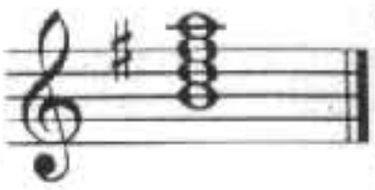
1	2	♭3	4	5	6	♭7	8	ii CHORD
A	B	C	D	E	F♯	♮G	A	A MINOR 7





B PHRYGIAN

1	♭2	♭3	4	5	♭6	♭7	8	iii CHORD
B	C	D	E	F♯	G	A	B	B MINOR 7



C LYDIAN

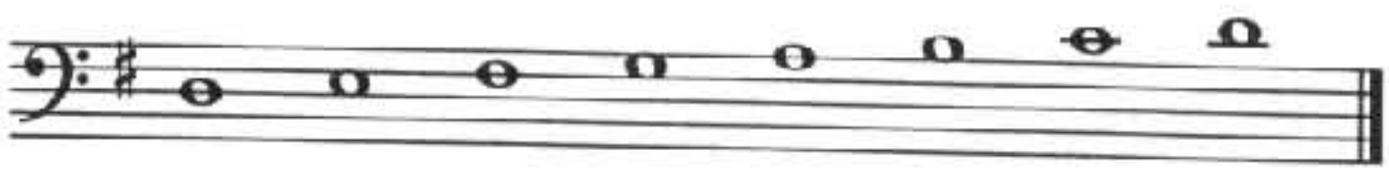
1	2	3	♯4	5	6	7	8
C	D	E	F♯	G	A	B	C

IV CHORD

C MAJOR 7

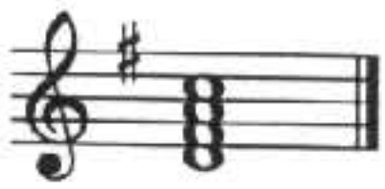
D MIXOLYDIAN

1	2	3	4	5	6	♭7	8
D	E	F♯	G	A	B	C	D



V CHORD

D DOMINANT 7

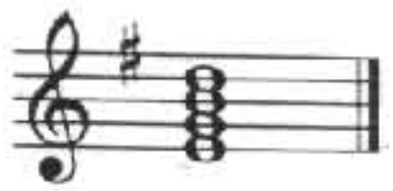


E AEOLIAN

1	2	♭3	4	5	♭6	♭7	8
E	F♯	G	A	B	C	D	E

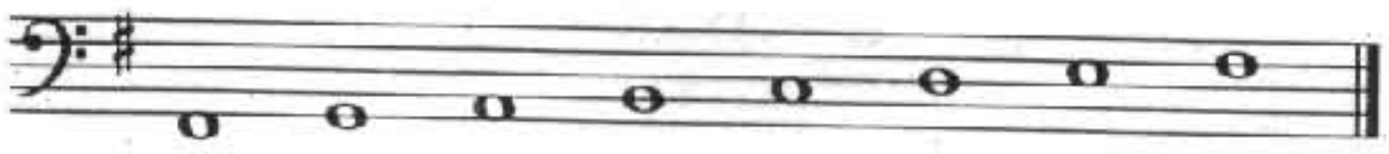
vi CHORD

E MINOR 7



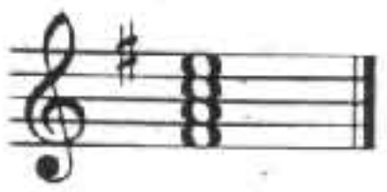
F♯ LOCRIAN

1	♭2	♭3	4	♭5	♭6	♭7	8
F♯	G	A	B	C	D	E	F♯



vii CHORD

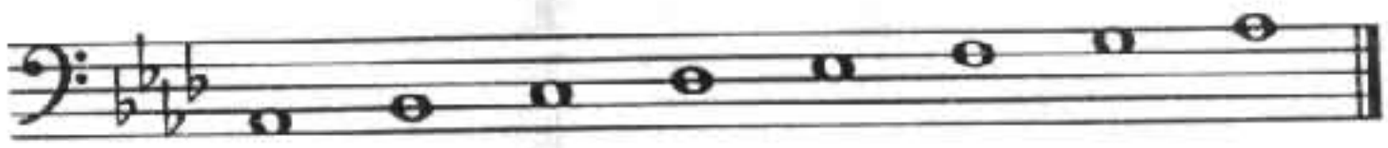
F♯ MINOR 7♭5



KEY OF A FLAT

A♭ IONIAN

1	2	3	4	5	6	7	8
A♭	B♭	C	D♭	E♭	F	G	A♭

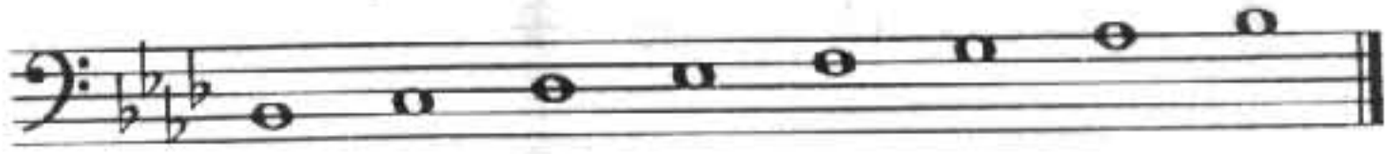


I CHORD

A♭ MAJOR 7

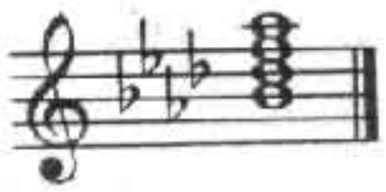
B♭ DORIAN

1	2	♭3	4	5	6	♭7	8
B♭	C	D♭	E♭	F	G	A♭	B♭



ii CHORD

B♭ MINOR 7



C PHRYGIAN

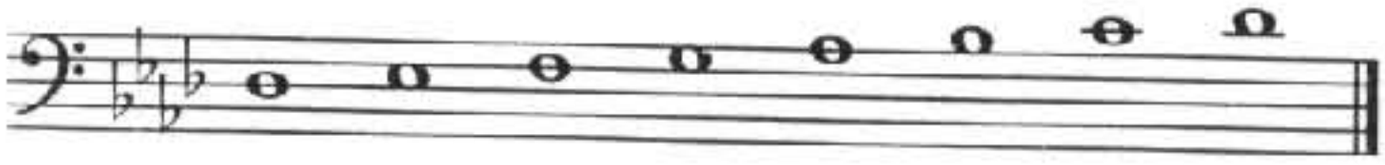
1	♭2	♭3	4	5	♭6	♭7	8
C	D♭	E♭	F	G	A♭	B♭	C

iii CHORD

C MINOR 7

D♭ LYDIAN

1	2	3	♯4	5	6	7	8
D♭	E♭	F	G	A♭	B♭	C	D♭

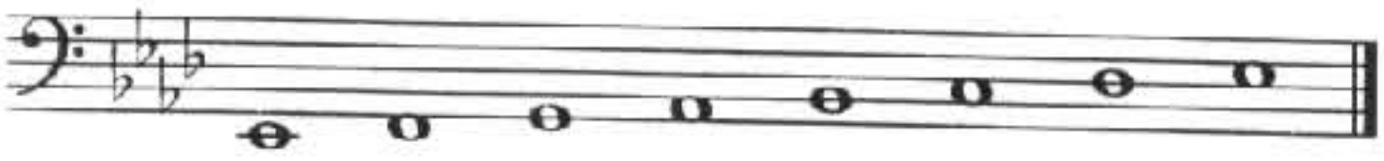


IV CHORD

D♭ MAJOR 7

E♭ MIXOLYDIAN

1	2	3	4	5	6	♭7	8
E♭	F	G	A♭	B♭	C	D♭	E♭

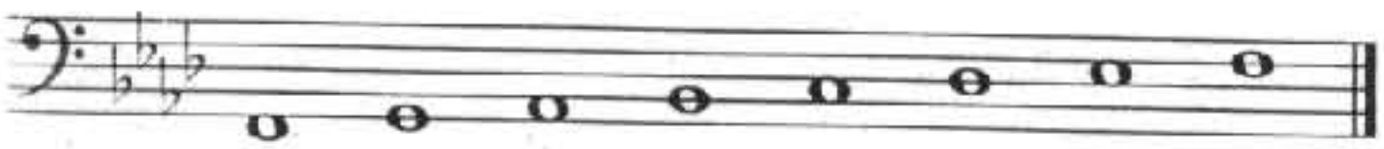


V CHORD

E♭ DOMINANT 7

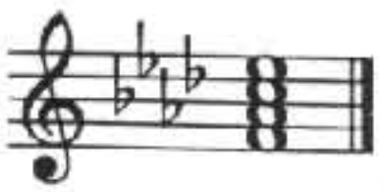
F AEOLIAN

1	2	♭3	4	5	♭6	♭7	8
F	G	A♭	B♭	C	D♭	E♭	F



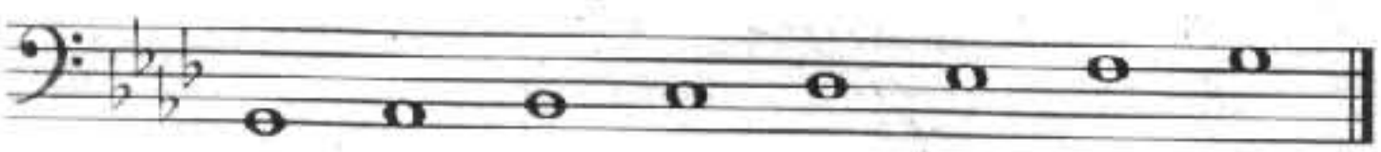
vi CHORD

F MINOR 7



G LOCRIAN

1	♭2	♭3	4	♭5	♭6	♭7	8
G	A♭	B♭	C	D♭	E♭	F	G



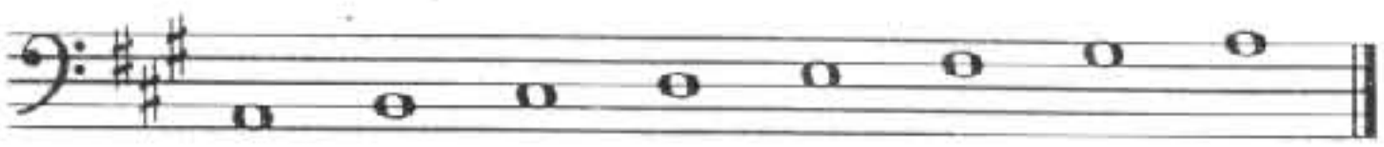
vii CHORD

G MINOR 7♭5

KEY OF A

A IONIAN

1	2	3	4	5	6	7	8
A	B	C♯	D	E	F♯	G♯	A

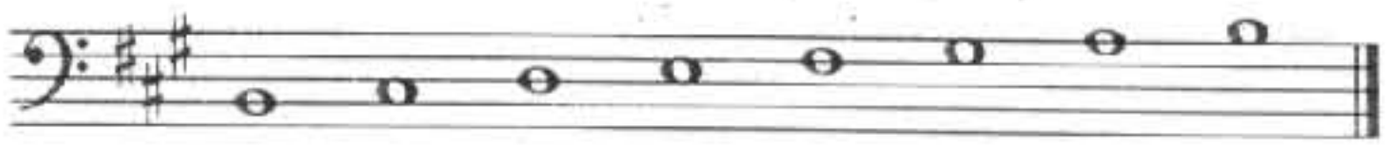


I CHORD

A MAJOR 7

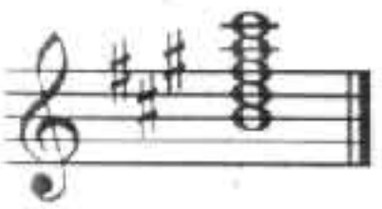
B DORIAN

1	2	♭3	4	5	6	♭7	8
B	C♯	D	E	F♯	G♯	A	B



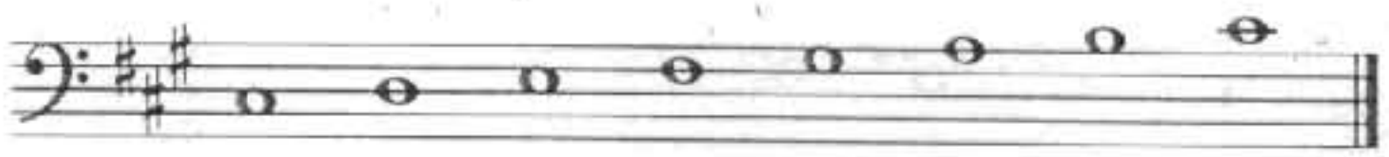
ii CHORD

B MINOR 7



C♯ PHRYGIAN

1	♭2	♭3	4	5	6	♭7	8
C♯	D	E	F♯	G♯	A	B	C♯



iii CHORD

C♯ MINOR 7

D LYDIAN

1	2	3	♯4	5	6	7	8
D	E	F♯	G♯	A	B	C♯	D

IV CHORD

D MAJOR 7

E MIXOLYDIAN

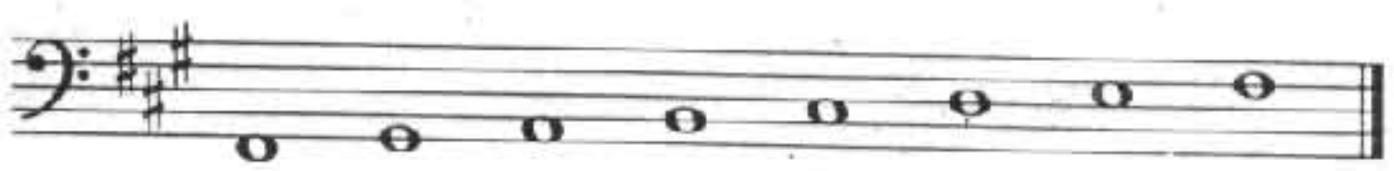
1	2	3	4	5	6	♭7	8
E	F♯	G♯	A	B	C♯	D	E

V CHORD

E DOMINANT 7

F♯ AEOLIAN

1	2	♭3	4	5	♭6	♭7	8
F♯	G♯	A	B	C♯	D	E	F♯

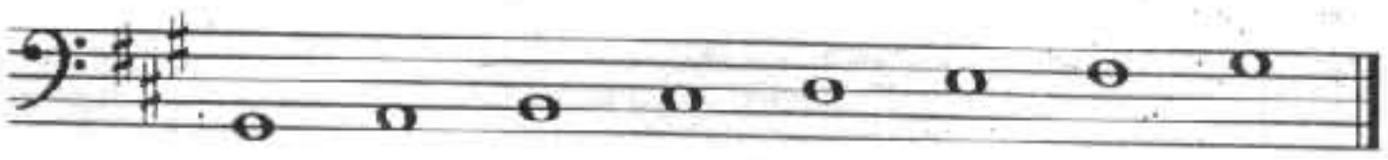


vi CHORD

F♯ MINOR 7

G♯ LOCRIAN

1	♭2	♭3	4	♭5	♭6	♭7	8
G♯	A	B	C♯	D	E	F♯	G♯



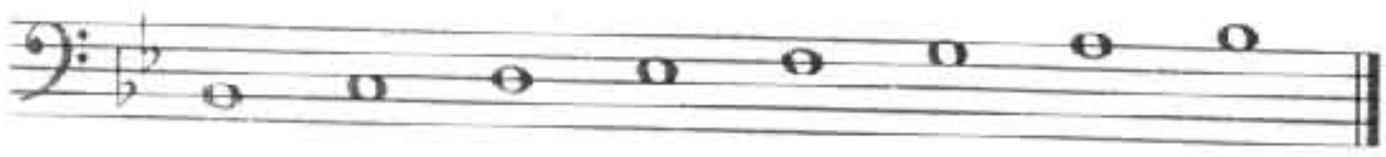
vii CHORD

G♯ MINOR 7♭5

KEY OF B FLAT

B♭ IONIAN

1	2	3	4	5	6	7	8
B♭	C	D	E♭	F	G	A	B♭

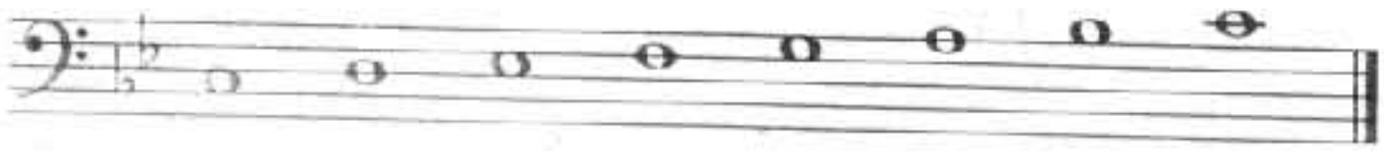


I CHORD

B♭ MAJOR 7

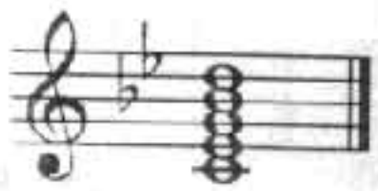
C DORIAN

1	2	3	4	5	6	♭7	8
C	D	E♭	F	G	A	B♭	C



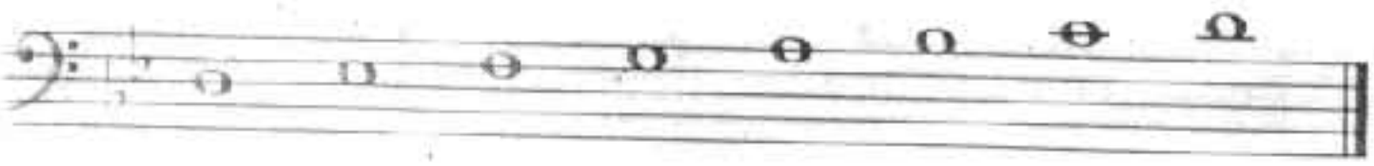
ii CHORD

C MINOR 7



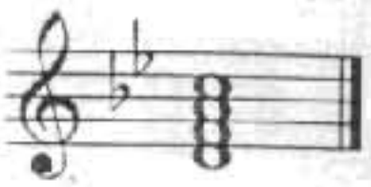
D PHRYGIAN

1				5	6	7	8
D				G	A	B♭	C	D



iii CHORD

D MINOR 7



E♭ LYDIAN

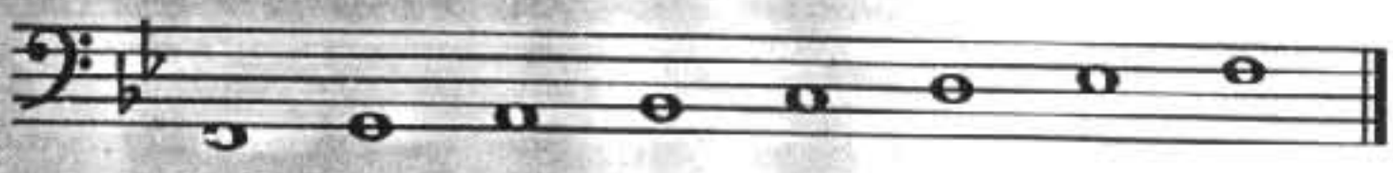
1	2	3	♯4	5	6	7	8
E♭	F	G	A	B♭	C	D	E♭

IV CHORD

E♭ MAJOR 7

F MIXOLYDIAN

1	2	3	4	5	6	♭7	8
F	G	A	B♭	C	D	E♭	F



V CHORD

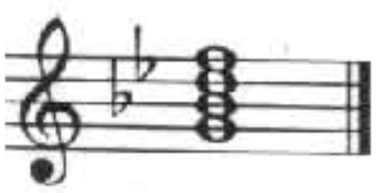
F DOMINANT 7

G AEOLIAN

1	2	♭3	4	5	♭6	♭7	8
G	A	B♭	C	D	E♭	F	G

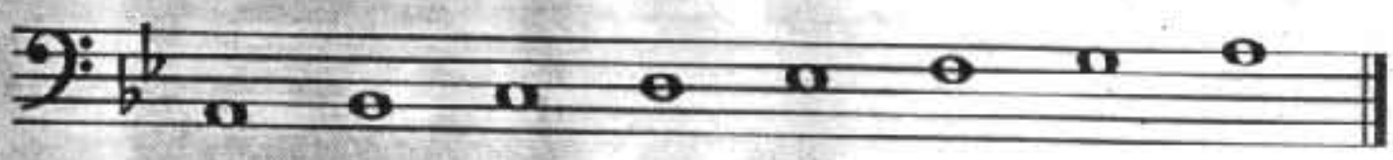
vi CHORD

G MINOR 7



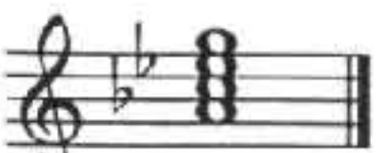
A LOCRIAN

1	♭2	♭3	4	♭5	♭6	♭7	8
A	B♭	C	D	E♭	F	G	A



vii CHORD

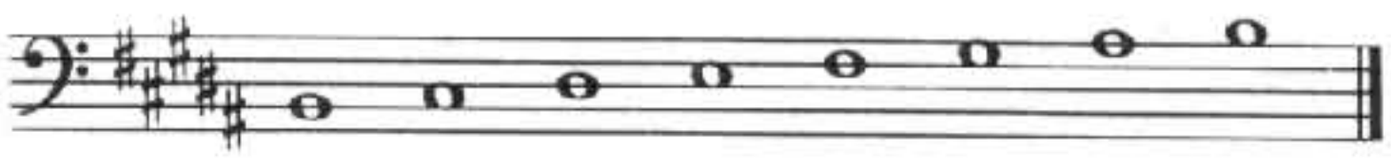
A MINOR 7♭5



KEY OF B

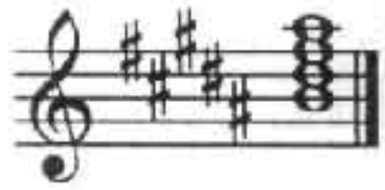
B IONIAN

1	2	3	4	5	6	7	8
B	C♯	D♯	E	F♯	G♯	A♯	B



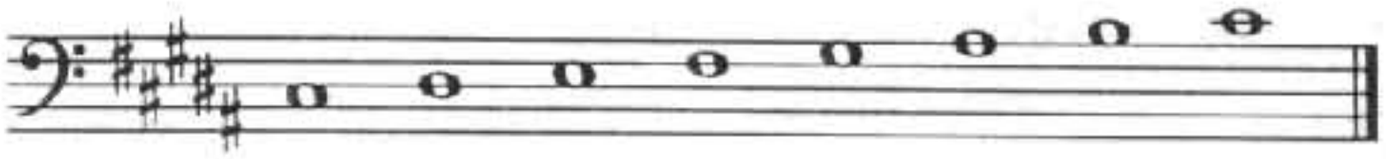
I CHORD

B MAJOR 7



C♯ DORIAN

1	2	♭3	4	5	6	♭7	8
C♯	D♯	E	F♯	G♯	A♯	B	C♯

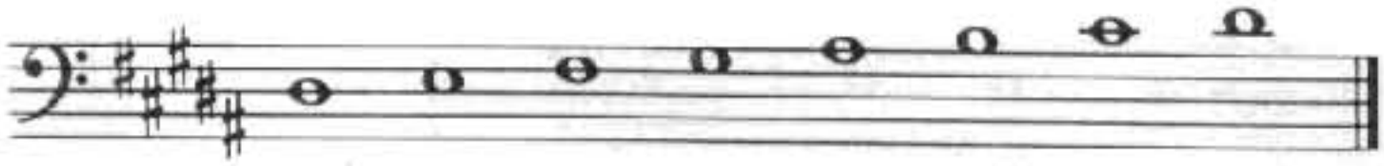


ii CHORD

C♯ MINOR 7

D♯ PHRYGIAN

1	♭2	♭3	4	5	♭6	♭7	8
D♯	E	F♯	G♯	A♯	B	C♯	D♯



iii CHORD

D♯ MINOR 7

E LYDIAN

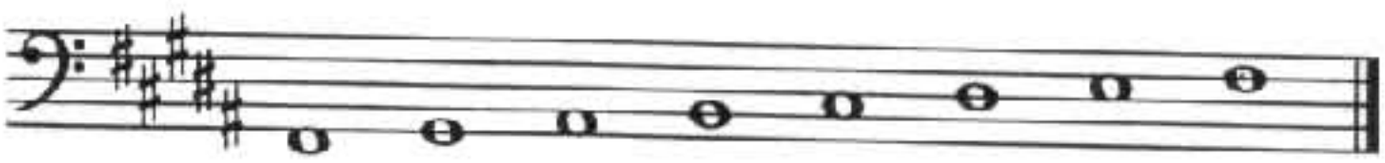
1	2	3	♯4	5	6	7	8
E	F♯	G♯	A♯	B	C♯	D♯	E

IV CHORD

E MAJOR 7

F♯ MIXOLYDIAN

1	2	3	4	5	6	♭7	8
F♯	G♯	A♯	B	C♯	D♯	E	F♯



V CHORD

F♯ DOMINANT 7

G♯ AEOLIAN

1	2	♭3	4	5	♭6	♭7	8
G♯	A♯	B	C♯	D♯	E	F♯	G♯

vi CHORD

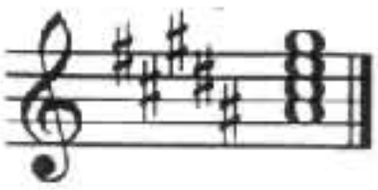
G♯ MINOR 7

A♯ LOCRIAN

1	♭2	♭3	4	♭5	♭6	♭7	8
A♯	B	C♯	D♯	E	F♯	G♯	A♯

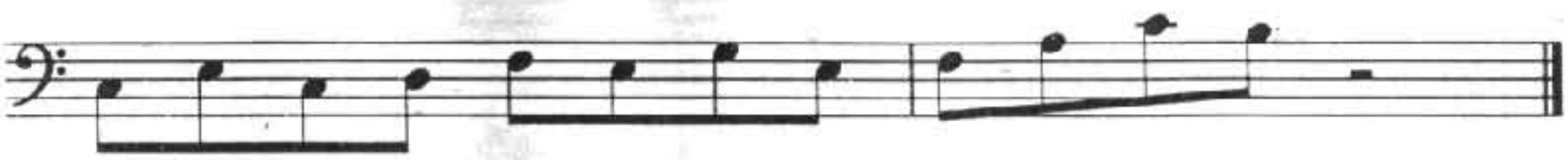
vii CHORD

A♯ MINOR 7♭5



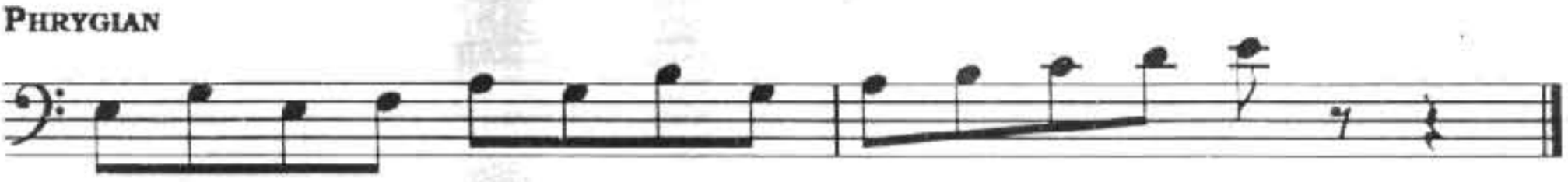
Here are some examples of how I might use modal patterns for soloing or writing melodies. These particular examples are only from the ***Modal Scales*** in the Key of C. As a good exercise you can transpose these examples to any key. You can also play these patterns and corresponding scales in straight 8th notes or in 8th note triplet figures. This will give your phrasing a jazz approach.

IONIAN

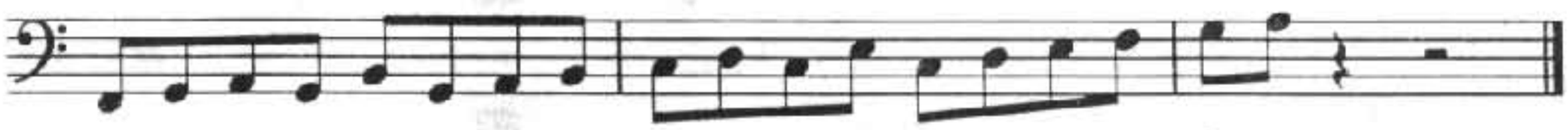


DORIAN

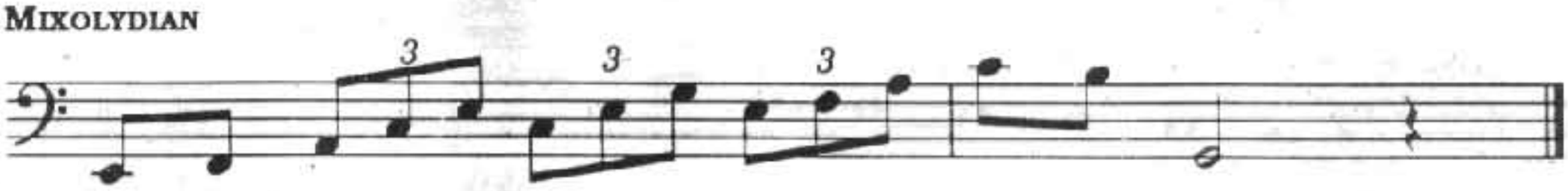
PHRYGIAN



LYDIAN

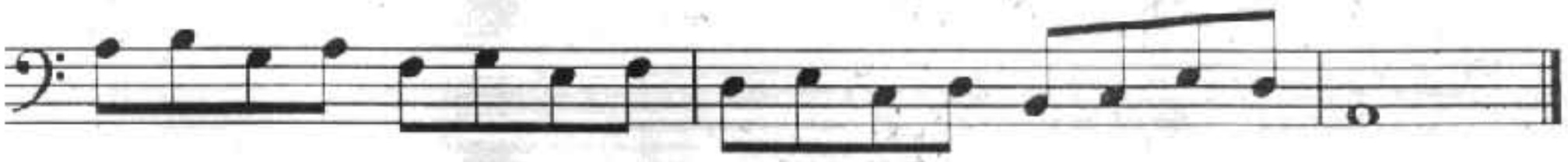


MIXOLYDIAN



AEOLIAN

LOCRIAN

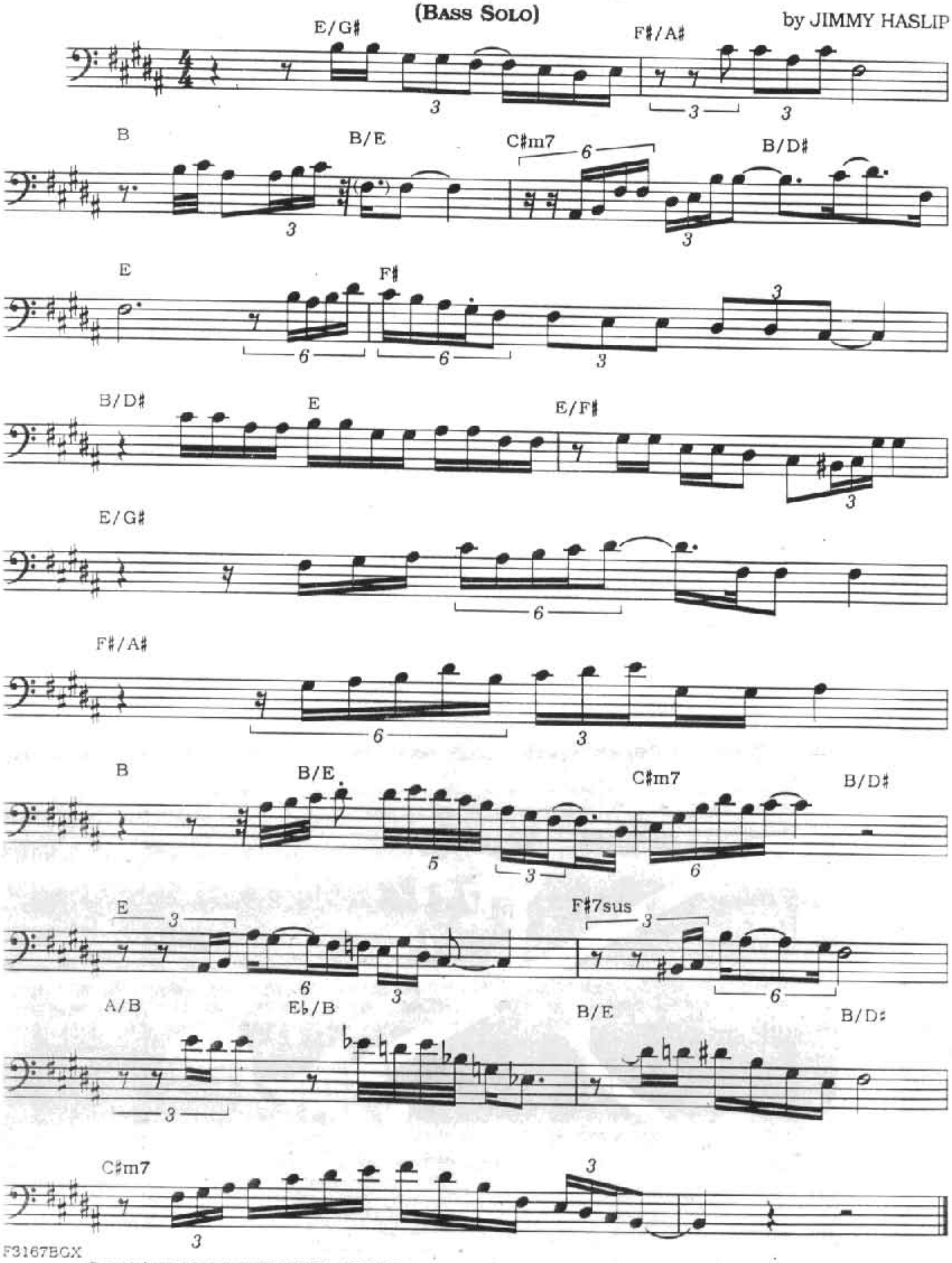


Here is an example of using the ***Modal Scales*** in the context of a solo.

GALILEO

(BASS SOLO)

by JIMMY HASLIP



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◆

WORDS OF WISDOM

◆

Practice the modes in all keys and you will soon know every note on your entire fretboard. It is important to remember that memorizing the terminology used to describe these scales is not as important as the knowledge of the scales themselves and their corresponding notes. The knowledge of theory in general, and it's function, is the important part of the lesson. Study this tool until it becomes a fluid part of your unconscious vocabulary. This will enable you to speak freely on your instrument, you will then be able to form melodic phrases that express your thoughts and feelings without struggle. The names of the scales are just a formality, so try not to get caught up in memorizing the terminology.

Once you achieve precision in playing these scales and get comfortable with this technique, try not to think about it anymore. It should become second nature, a stream of thought, and at that point you will be able to relax mentally. Combine this mental relaxation with the physical relaxation and you will be able to achieve a higher level of musicianship.

The next chapter will provide information that will *fill in the cracks*, of the ***Diatonic*** and ***Modal*** relationships, giving you another strong melodic tool which works in conjunction with your growing Melodic Library.

◆

CHAPTER 3

◆

PENTATONIC SCALES

◆

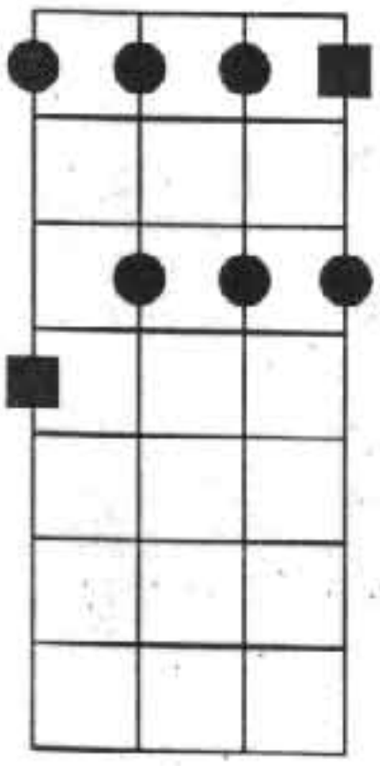
The Pentatonic Scale is a common and simple melodic tool. It is the prototype of the ***Diatonic Scale***. It shares common tones with both the major and relative minor scales.

THE BASIC PENTATONIC INTERVALS

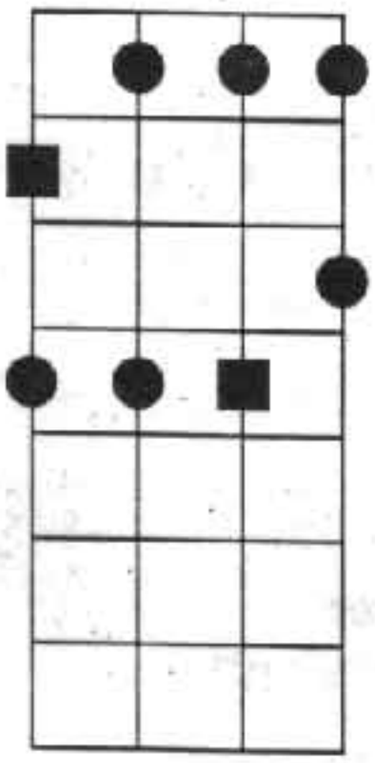
Major Pentatonic Scale		**Minor Pentatonic Scale**	
1	Root or Tonic	1	The Root or Tonic
2	Major 2nd	2	Minor 3rd
3	Major 3rd	3	The Perfect 4th
4	The Perfect 5th	4	The Perfect 5th
5	The Major 6th	5	The Minor 7th

These are the five fingerings which form the major and minor ***Pentatonic Scales***. They can be used to form many basic melodic patterns. The tones of the ***Pentatonic Scales*** form five different scales within an octave. By repeating the cycle for all the other octaves you can develop an array of melodic phrases. (The square shows the major tonic note.)

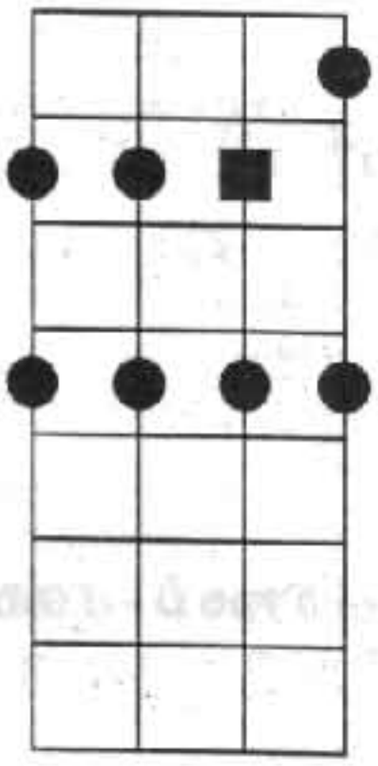
TYPE 1



TYPE 2



TYPE 3



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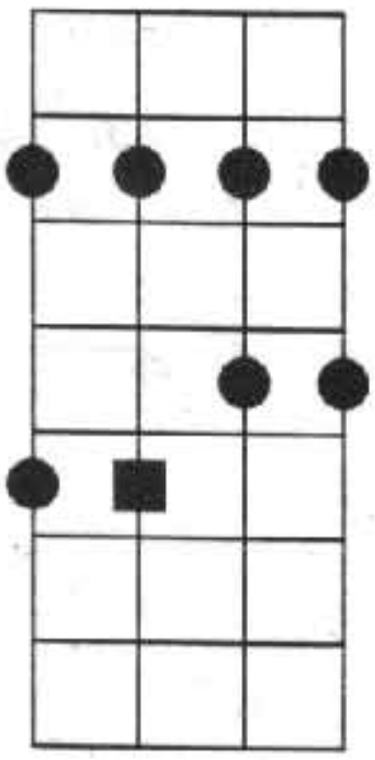
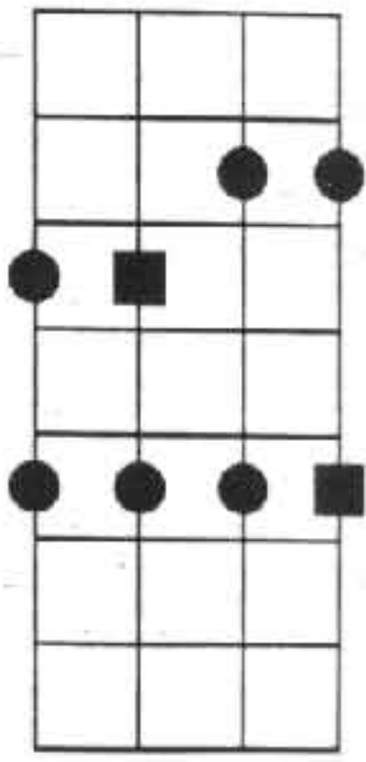


TYPE 5

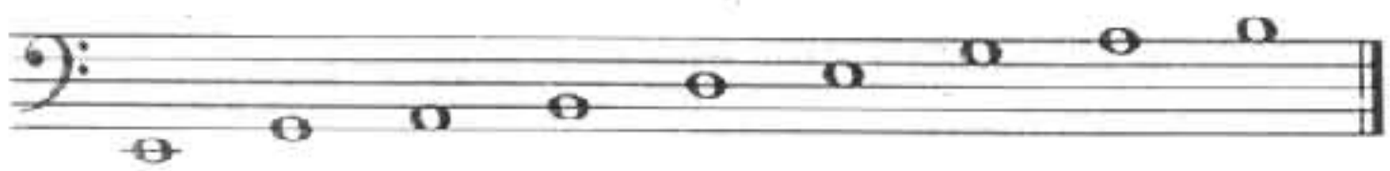


Here are the ***Pentatonic Scales*** starting with the open position. I'm including a major and a relative minor chord for melodic accompaniment. This will further show you the direct relationship to the ***Diatonic system.***

PENTATONIC SCALES IN THE KEY OF G (E Minor)

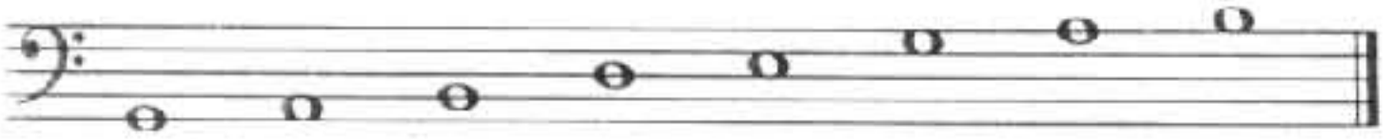
TYPE 1 - *Open Strings*

E G A B D E G A B



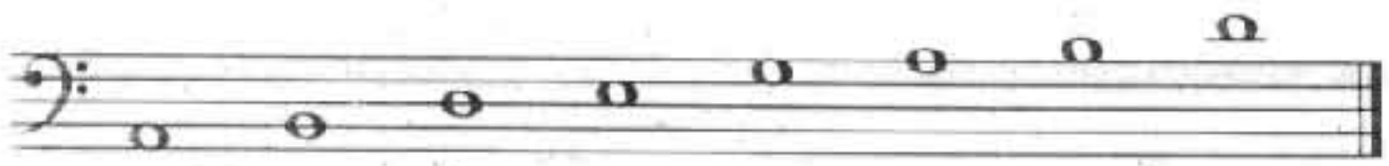
Type 2 - *3rd Fret*

G A B D E G A B



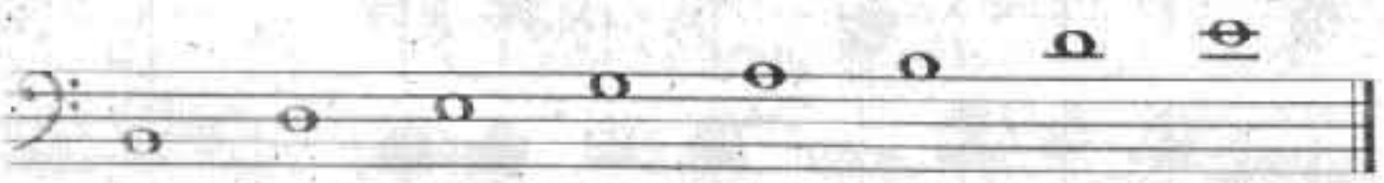
Type 3 - *5th Fret*

A B D E G A B D



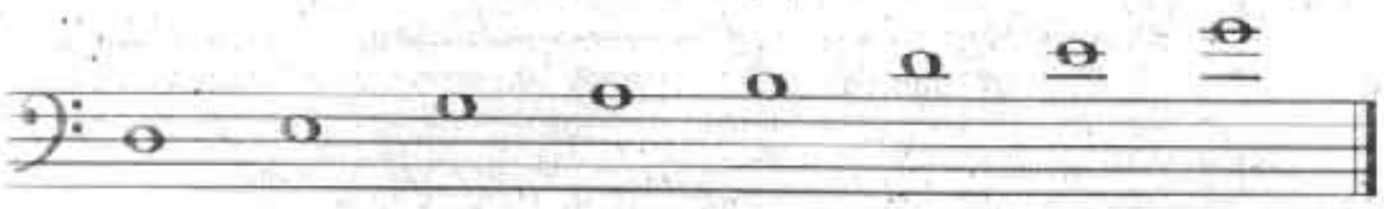
Type 4 - *7th Fret*

B D E G A B D E



Type 5 - *10th Fret*

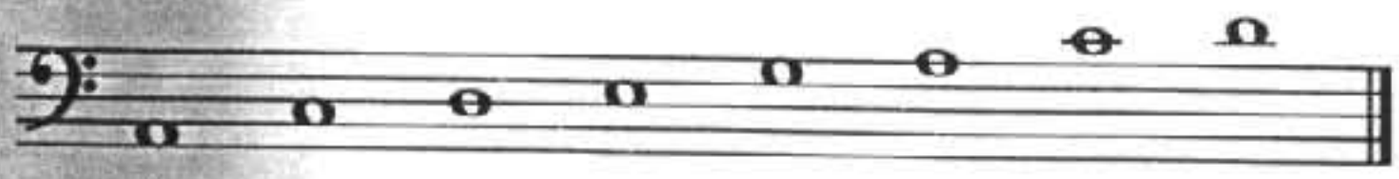
D E G A B D E G



PENTATONIC SCALES IN THE KEY OF C (A MINOR)

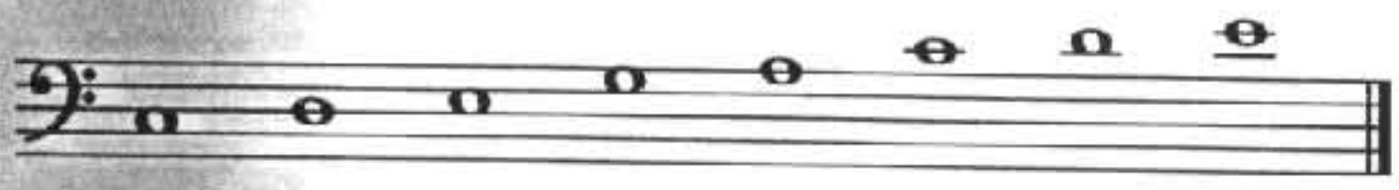
Type 1 - *5th Fret*

A C D E G A C D



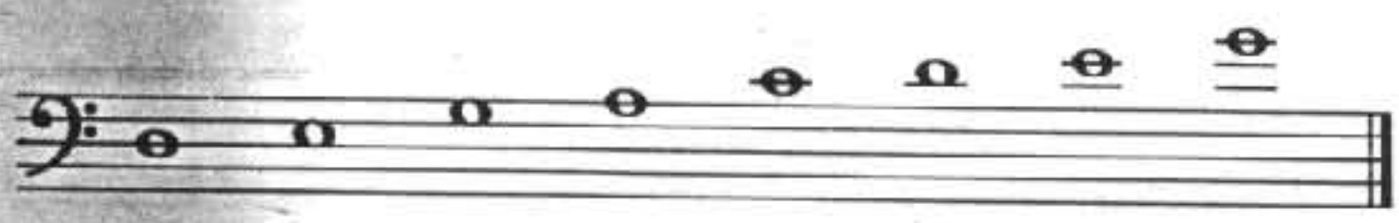
Type 2 - *8th Fret*

C D E G A C D E



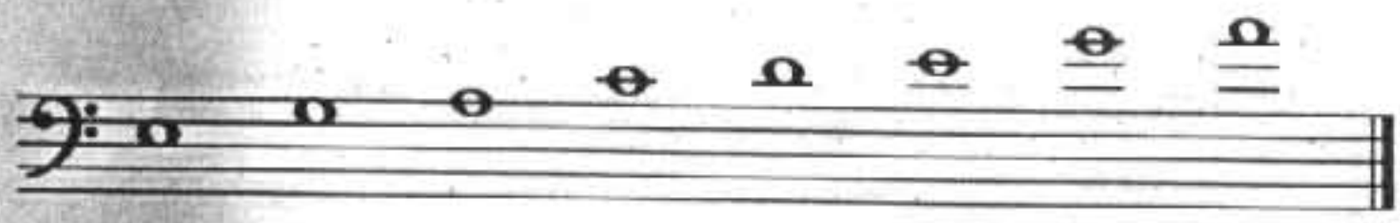
Type 3 - *10th Fret*

D E G A C D E G



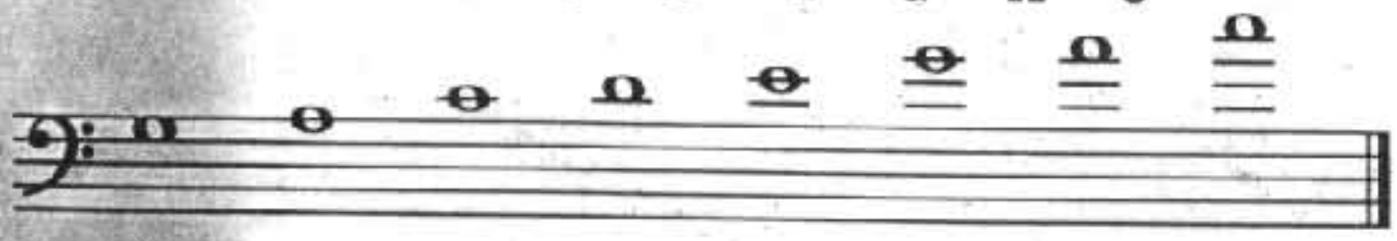
Type 4 - *12th Fret*

E G A C D E G A



TYPE 5 - *15th Fret*

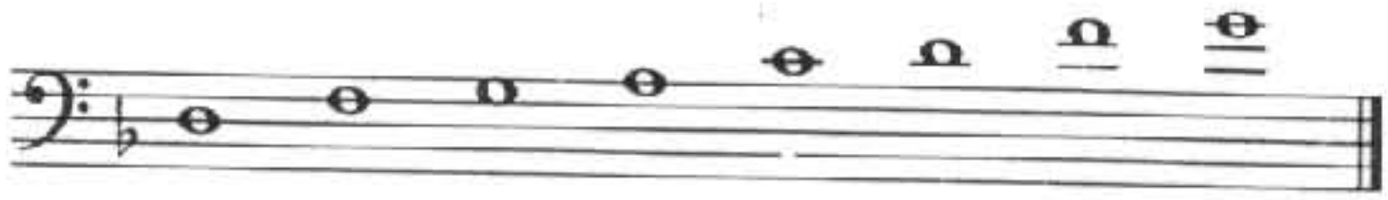
G A C D E G A C



PENTATONIC SCALES IN THE KEY OF F (D Minor)

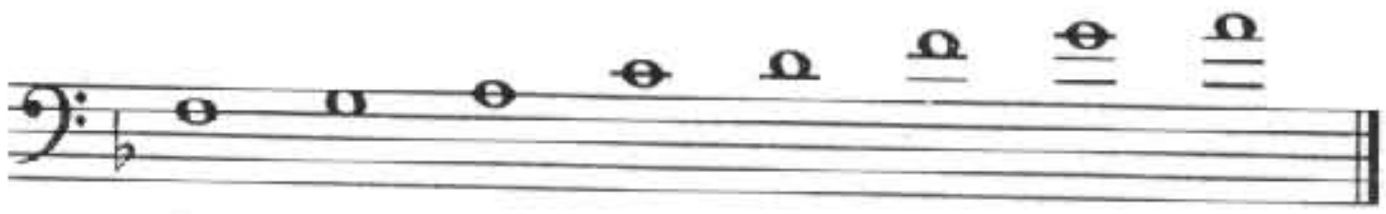
TYPE 1 - *10th Fret*

D F G A C D F G



TYPE 2 - *13th Fret*

F G A C D F G A

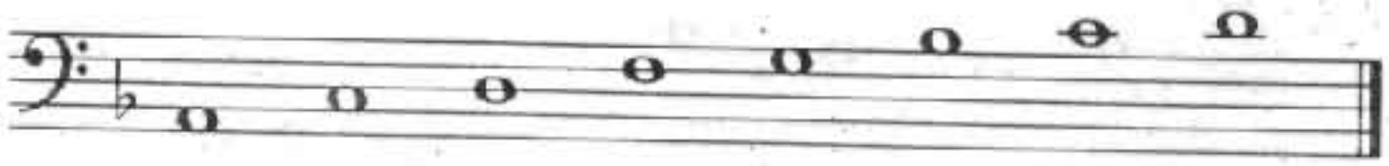


TYPE 3 - *15th Fret*

G A C D F G A C

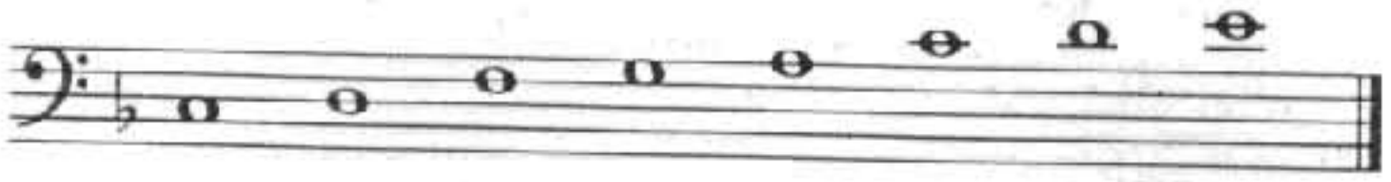
TYPE 4 - *17th Fret*

A C D F G A C D



TYPE 5 - *20th Fret*

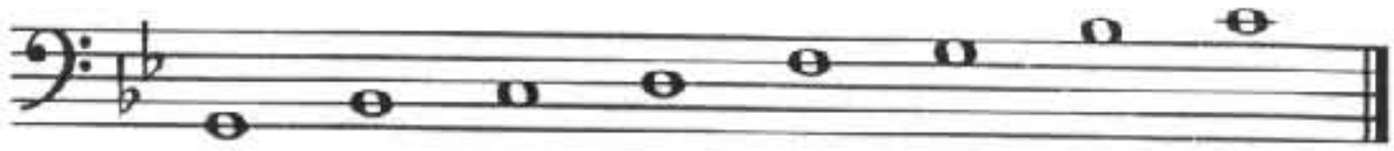
C D F G A C D F



PENTATONIC SCALES IN THE KEY OF B♭ (G Minor)

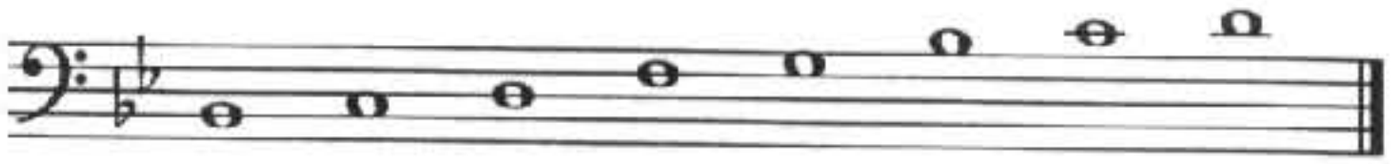
TYPE 1 - *3rd Fret*

G B♭ C D F G B♭ C



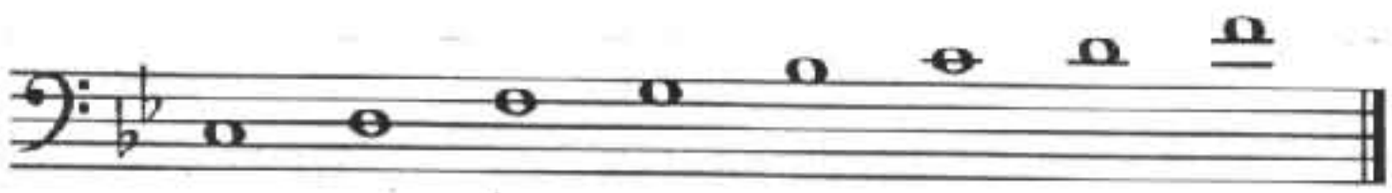
TYPE 2 - *6th Fret*

B♭ C D F G B♭ C D



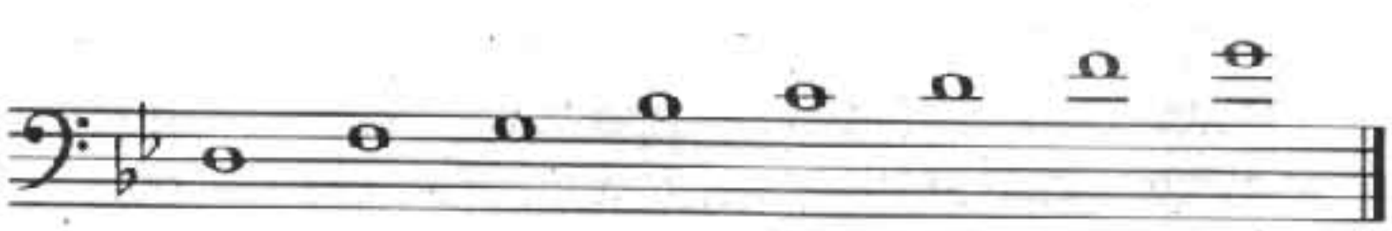
TYPE 3 - *8th Fret*

C D F G B♭ C D F



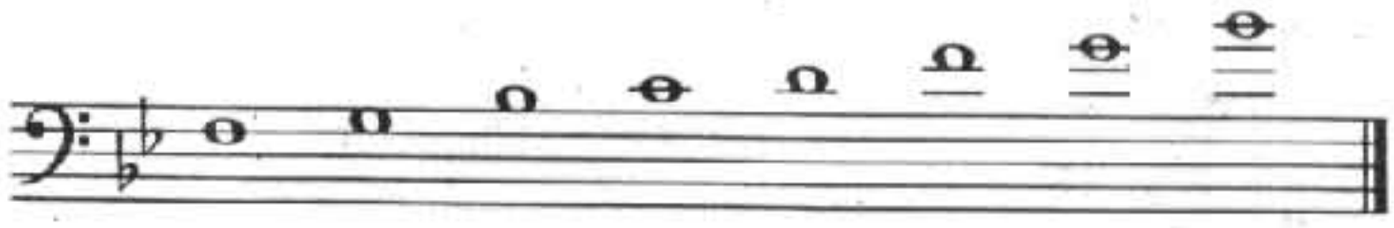
TYPE 4 - *10th Fret*

D F G B♭ C D F G



TYPE 5 - *13th Fret*

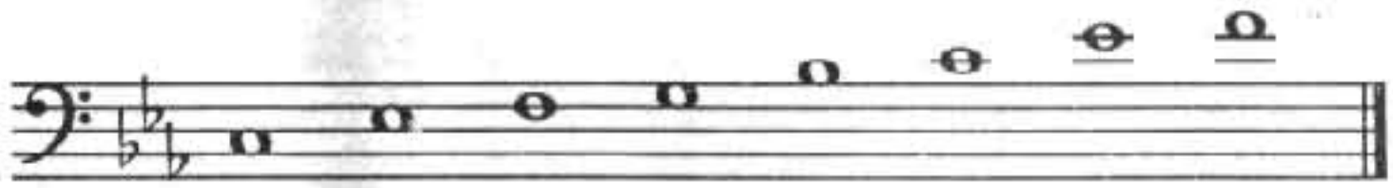
F G B♭ C D F G B♭



PENTATONIC SCALES IN THE KEY OF E♭ (C Minor)

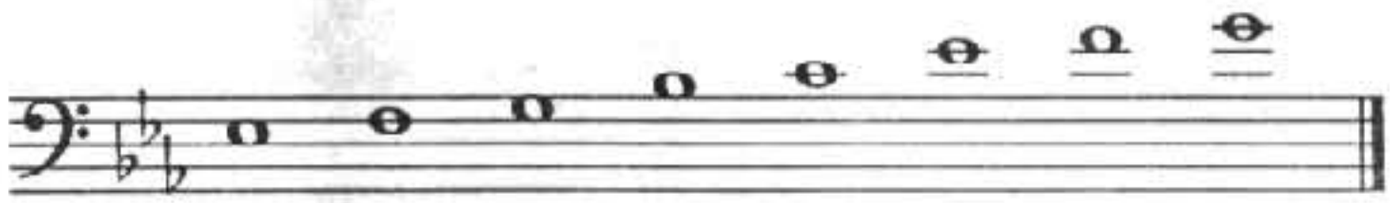
TYPE 1 - *8th Fret*

C E♭ F G B♭ C E♭ F



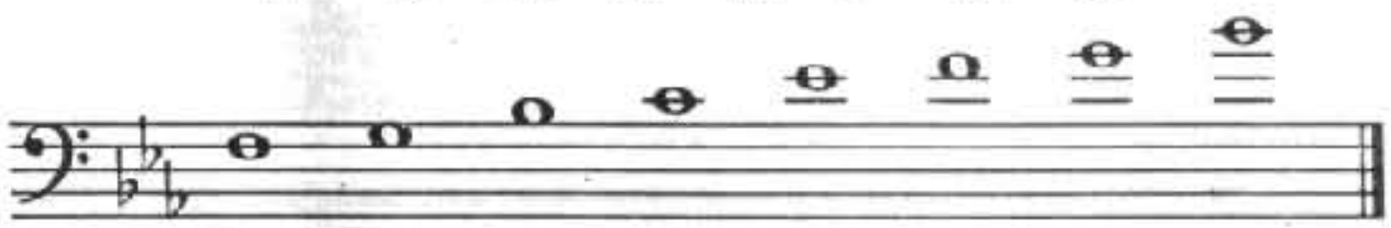
TYPE 2 - *11th Fret*

E♭ F G B♭ C E♭ F G



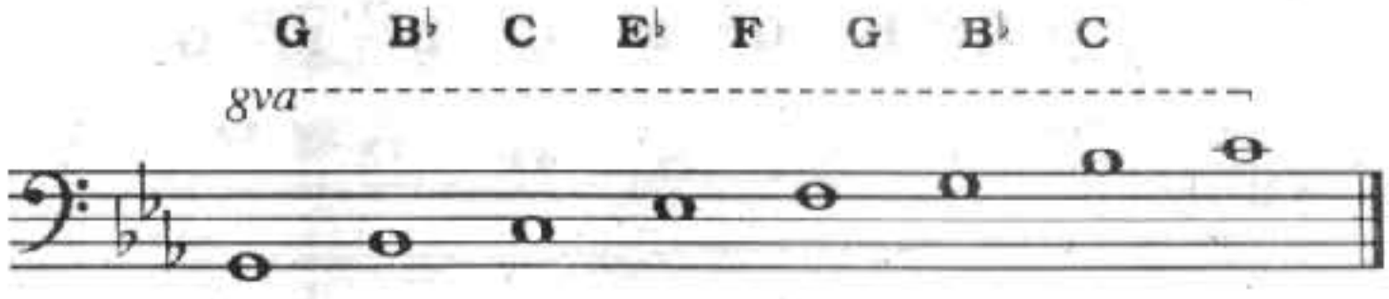
TYPE 3 - *13th Fret*

F G B♭ C E♭ F G B♭



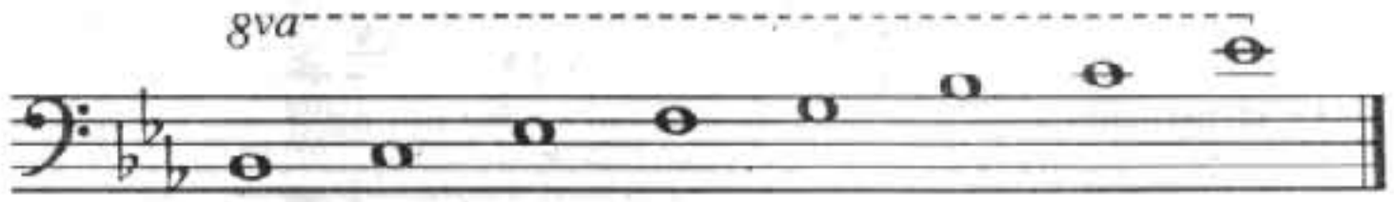
TYPE 4 - *15th Fret*

G B♭ C E♭ F G B♭ C

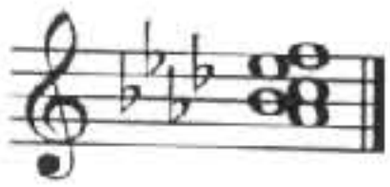


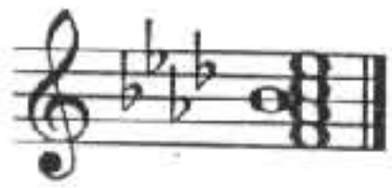
TYPE 5 - *18th Fret*

B♭ C E♭ F G B♭ C E♭



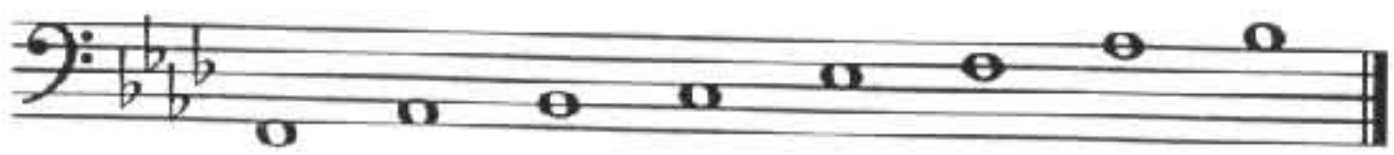
PENTATONIC SCALES IN THE KEY OF A♭ (F Minor)





TYPE 1 - *1st Fret*

F A♭ B♭ C E♭ F A♭ B♭



TYPE 2 - *4th Fret*

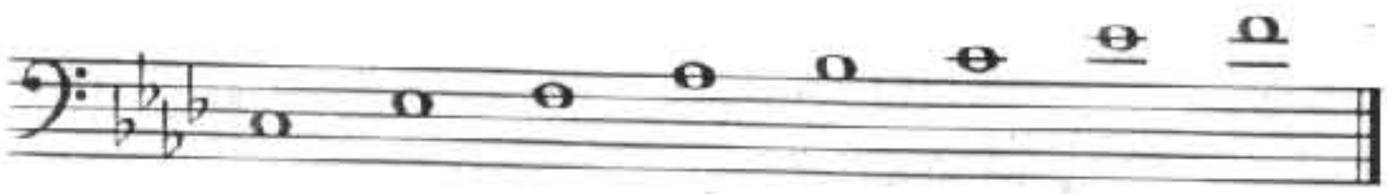
A♭ B♭ C E♭ F A♭ B♭ C

TYPE 3 - *6th Fret*

B♭ C E♭ F A♭ B♭ C E♭

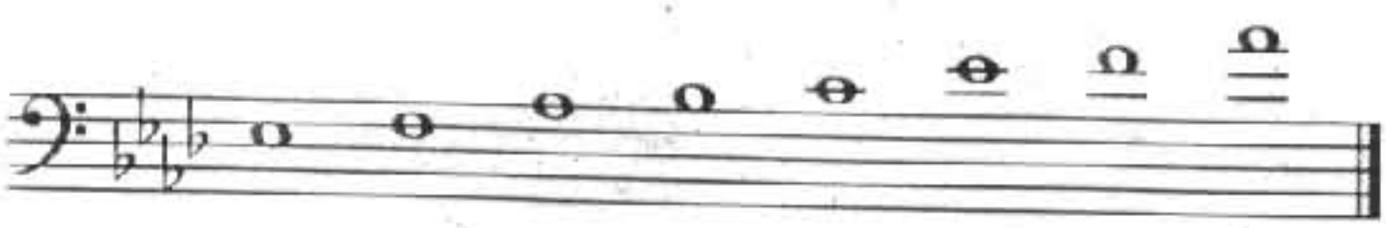
TYPE 4 - *8th Fret*

C E♭ F A♭ B♭ C E♭ F



TYPE 5 - *11th Fret*

E♭ F A♭ B♭ C E♭ F A♭



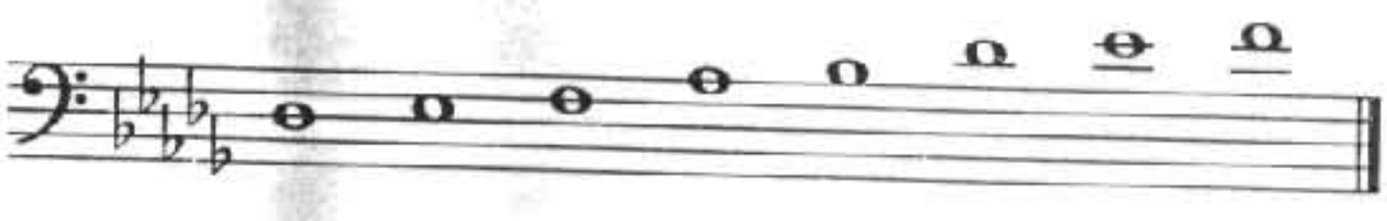
PENTATONIC SCALES IN THE KEY OF D♭ (B♭ Minor)

TYPE 1 - *6th Fret*

B♭ D♭ E♭ F A♭ B♭ D♭ E♭

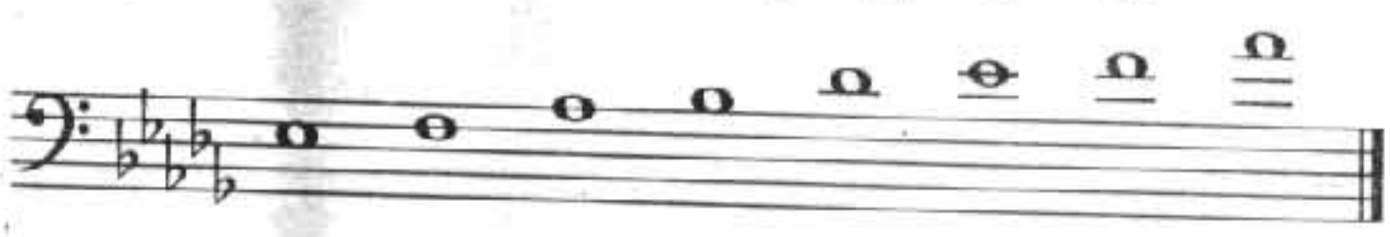
TYPE 2 - *9th Fret*

D♭ E♭ F A♭ B♭ D♭ E♭ F



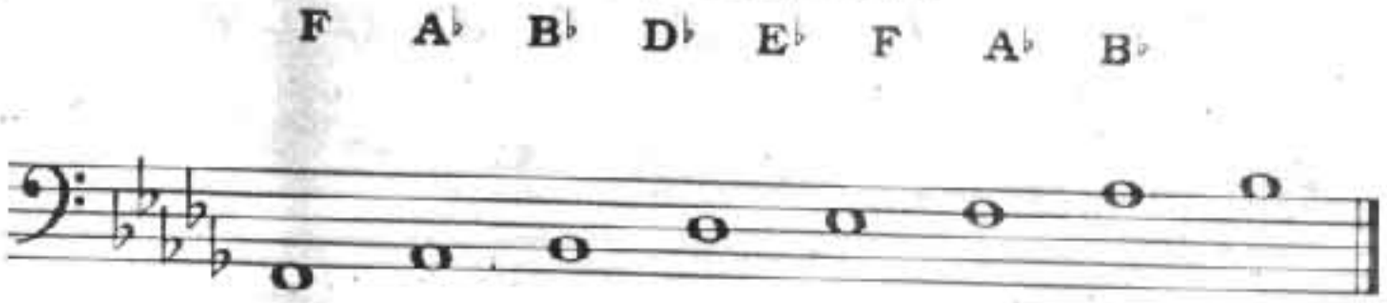
TYPE 3 - *11th Fret*

E♭ F A♭ B♭ D♭ E♭ F A♭



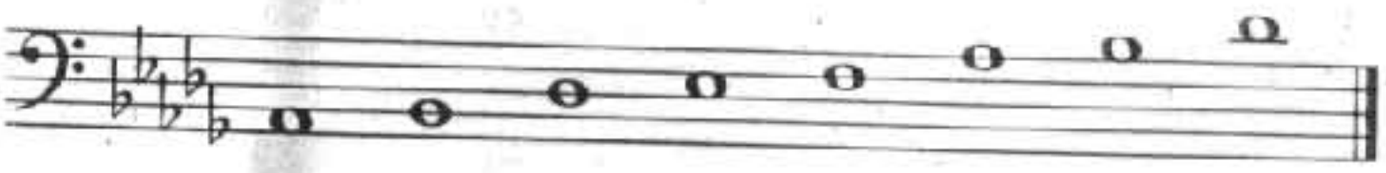
TYPE 4 - *13th Fret*

F A♭ B♭ D♭ E♭ F A♭ B♭



TYPE 5 - *16th Fret*

A♭ B♭ D♭ E♭ F A♭ B♭ D♭



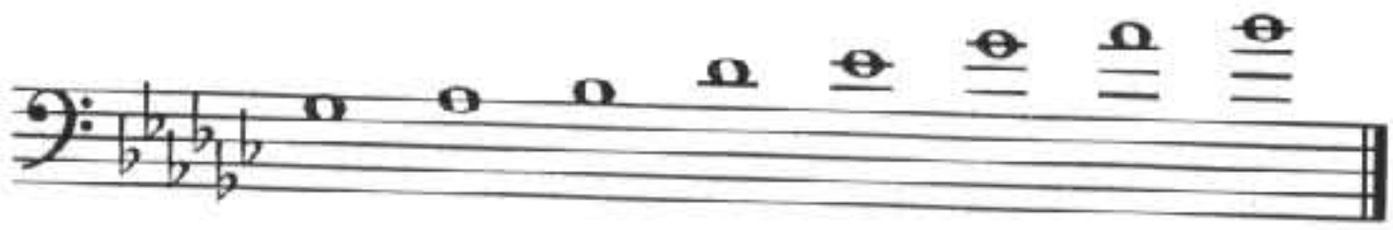
PENTATONIC SCALES IN THE KEY OF G♭ (E♭ MINOR)

TYPE 1 - *11th Fret*

E♭ G♭ A♭ B♭ D♭ E♭ G♭ A♭

TYPE 2 - *14th Fret*

G♭ A♭ B♭ D♭ E♭ G♭ A♭ B♭

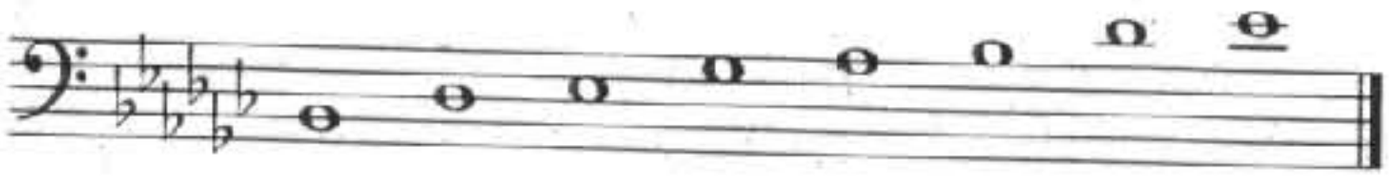


TYPE 3 - *16th Fret*

A♭ B♭ D♭ E♭ G♭ A♭ B♭ D♭

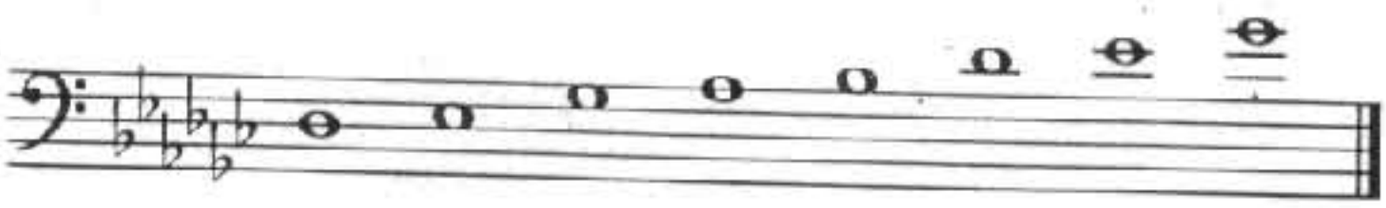
TYPE 4 - *18th Fret*

B♭ D♭ E♭ G♭ A♭ B♭ D♭ E♭



TYPE 5 - *21st Fret*

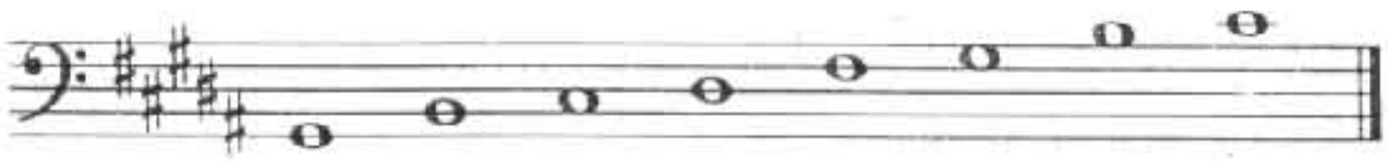
D♭ E♭ G♭ A♭ B♭ D♭ E♭ G♭



PENTATONIC SCALES IN THE KEY OF B (G♯ Minor)

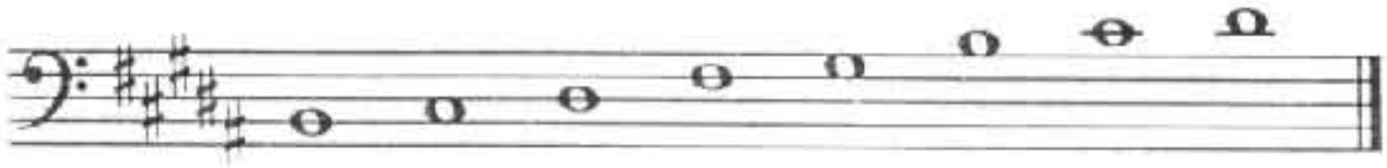
TYPE 1 - *4th Fret*

G♯ B C♯ D♯ F♯ G♯ B C♯



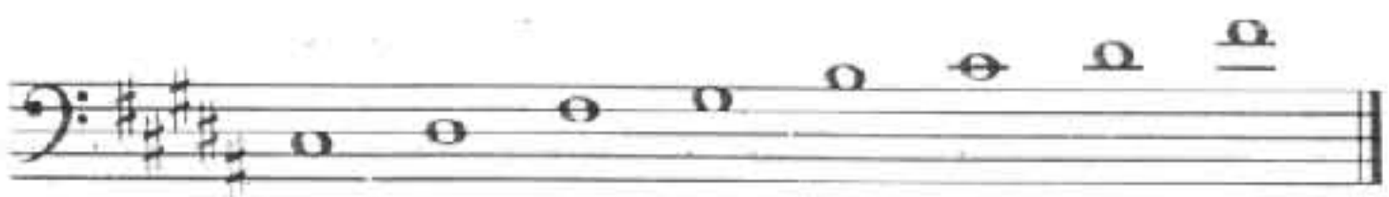
TYPE 2 - *7th Fret*

B C♯ D♯ F♯ G♯ B C♯ D♯



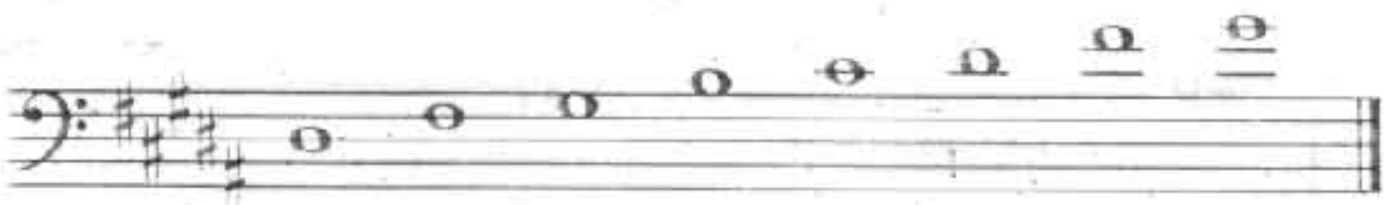
TYPE 3 - *9th Fret*

C♯ D♯ F♯ G♯ B C♯ D♯ F♯



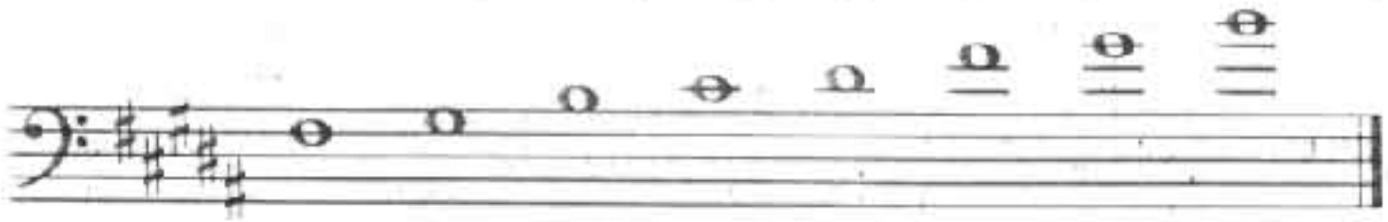
TYPE 4 - *11th Fret*

D♯ F♯ G♯ B C♯ D♯ F♯ G♯



TYPE 5 - *14th Fret*

F♯ G♯ B C♯ D♯ F♯ G♯ B



PENTATONIC SCALES IN THE KEY OF E (C♯ Minor)

TYPE 1 - *9th Fret*

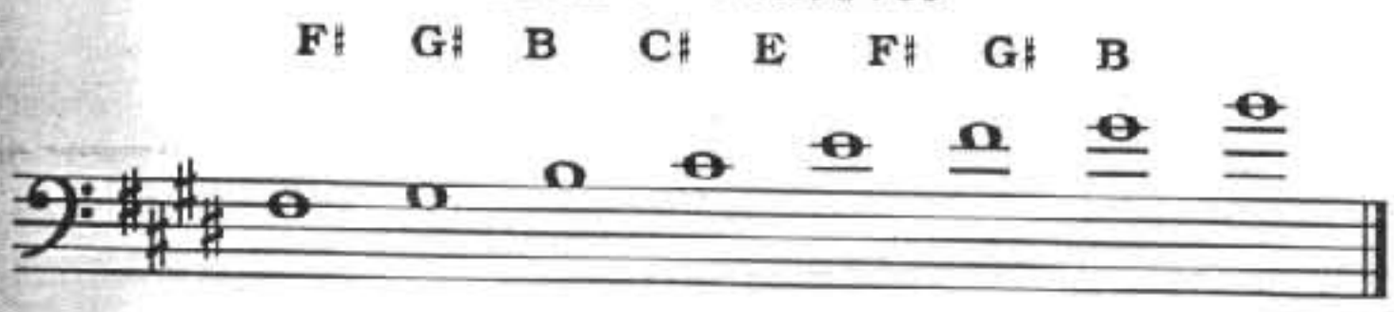
C♯ E F♯ G♯ B C♯ E F♯

TYPE 2 - *12th Fret*

E F♯ G♯ B C♯ E F♯ G♯

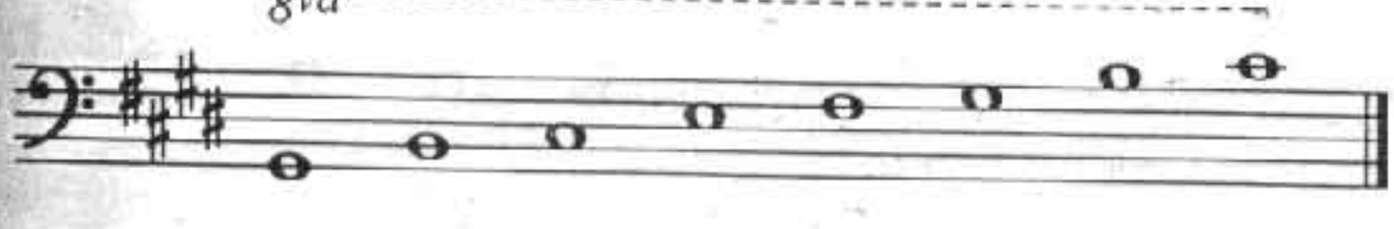
TYPE 3 - *14th Fret*

F♯ G♯ B C♯ E F♯ G♯ B



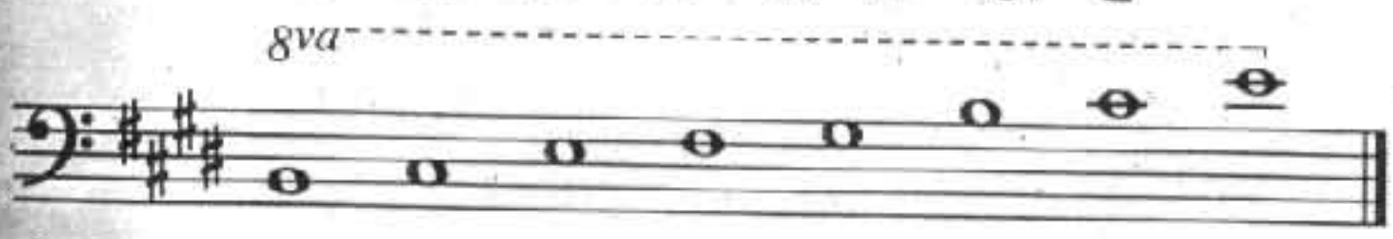
TYPE 4 - *16th Fret*

G♯ B C♯ E F♯ G♯ B C♯



TYPE 5 - *20th Fret*

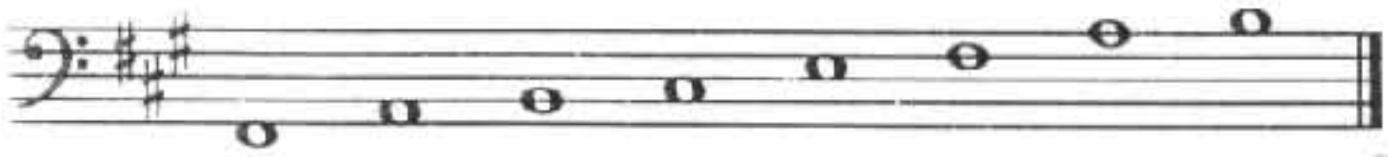
B C♯ E F♯ G♯ B C♯ E



PENTATONIC SCALES IN THE KEY OF A (F♯ Minor)

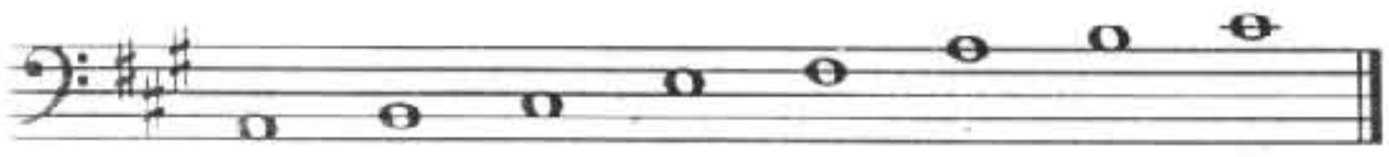
1st POSITON - *2nd Fret*

F♯ A B C♯ E F♯ A B



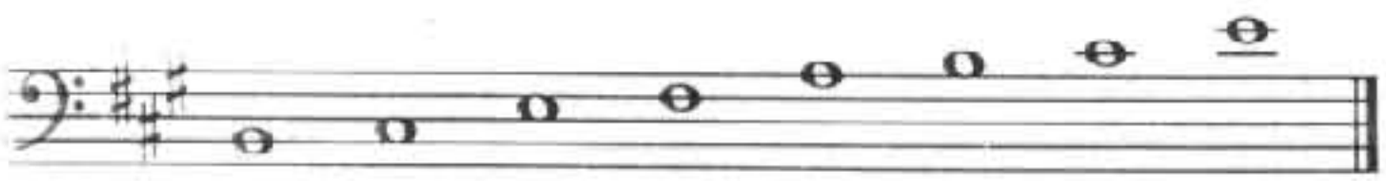
2nd POSITON - *5th Fret*

A B C♯ E F♯ A B C♯



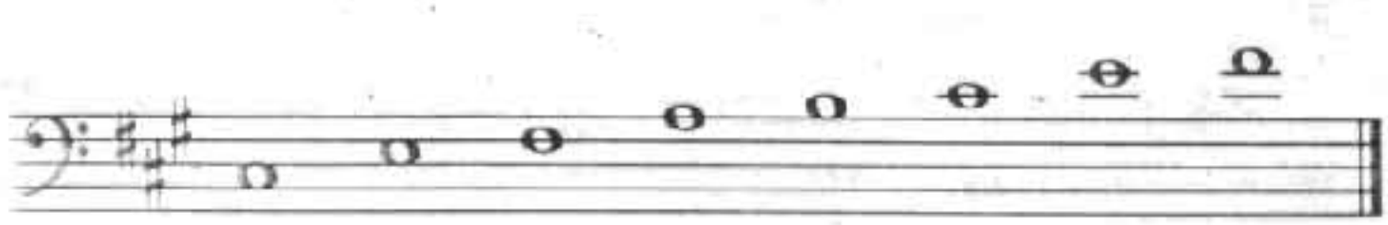
3rd POSITON - *7th Fret*

B C♯ E F♯ A B C♯ E



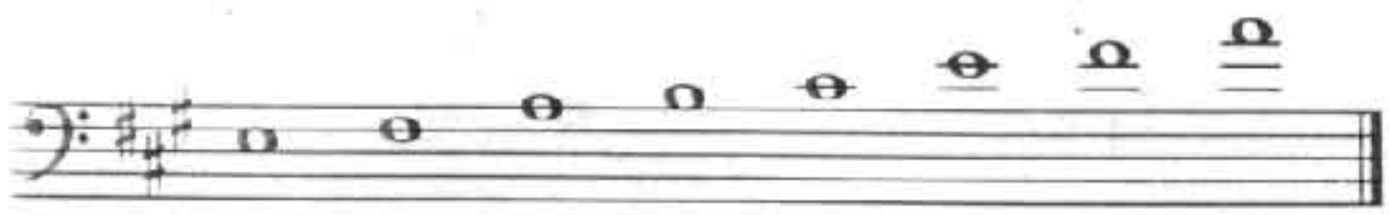
TYPE 4 - *9th Fret*

C♯ E F♯ A B C♯ E F♯



TYPE 5 - *12th Fret*

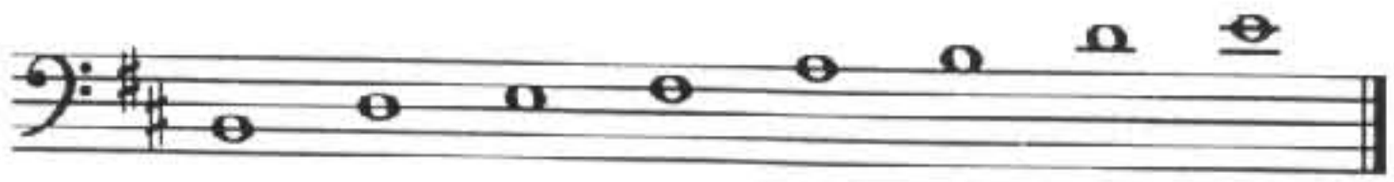
E F♯ A B C♯ E F♯ A



PENTATONIC SCALES IN THE KEY OF D (B Minor)

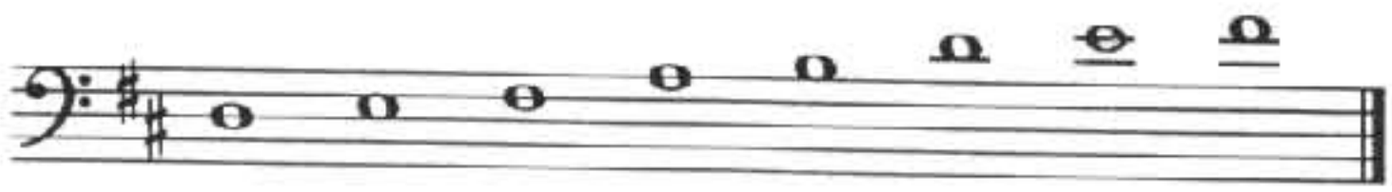
TYPE 1 - *7th Fret*

B D E F♯ A B D E



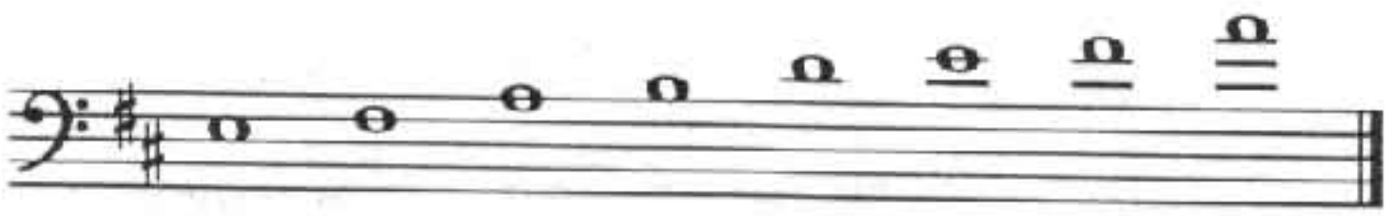
TYPE 2 - *10th Fret*

D E F♯ A B D E F♯



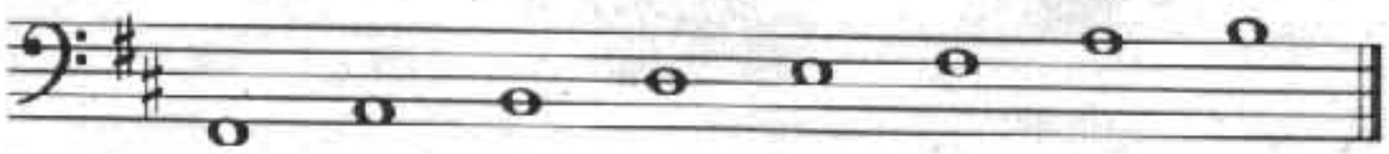
TYPE 3 - *12th Fret*

E F♯ A B D E F♯ A



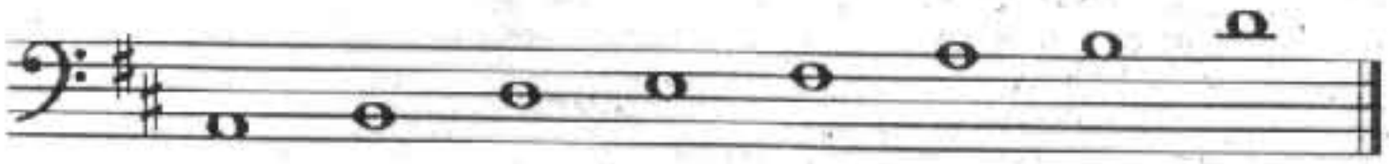
TYPE 4 - *14th Fret*

F♯ A B D E F♯ A B



TYPE 5 - *17th Fret*

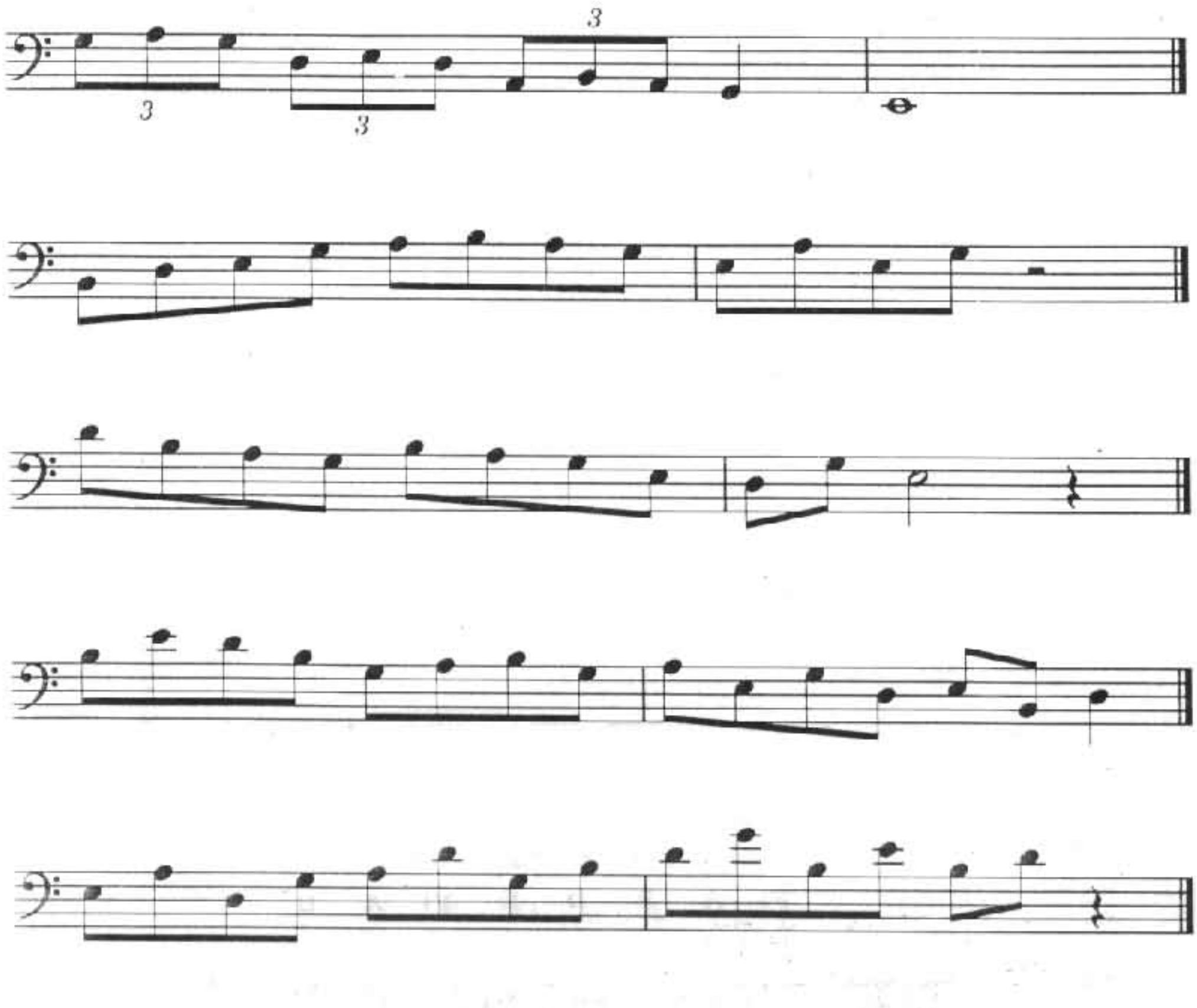
A B D E F♯ A B D



Here are some examples of phrases from the ***Pentatonic Scales*** in the Key of E. I frequently use this melodic tool, when improvising within a song structure. Because of it's close relationship to the Blues Scales, it lends itself easily to creating melodic patterns in almost any piece of music.

FAMOUS CREDO

When in doubt, play the blues.



Here is a song that was composed using a ***Pentatonic Scale***. You will notice that in the [A] melody sections, I used the B flat minor ***Pentatonic Scale*** over a simple D flat suspended chord, but kept changing the bass notes to give this one tonality several different shapes. You can see how moving any one element of the harmony will change the whole complexion of the music. This should give you further proof of how important it is to learn all the parts of a song; the melody, the chords, the bass lines...it is important to know what they all are. The more information that you possess on the harmony of a song, the better qualified you will be to enhance it.

So learn this melody, the corresponding chords, and the bass part, and you will have a good example of how you can use the ***Pentatonic Scale***.

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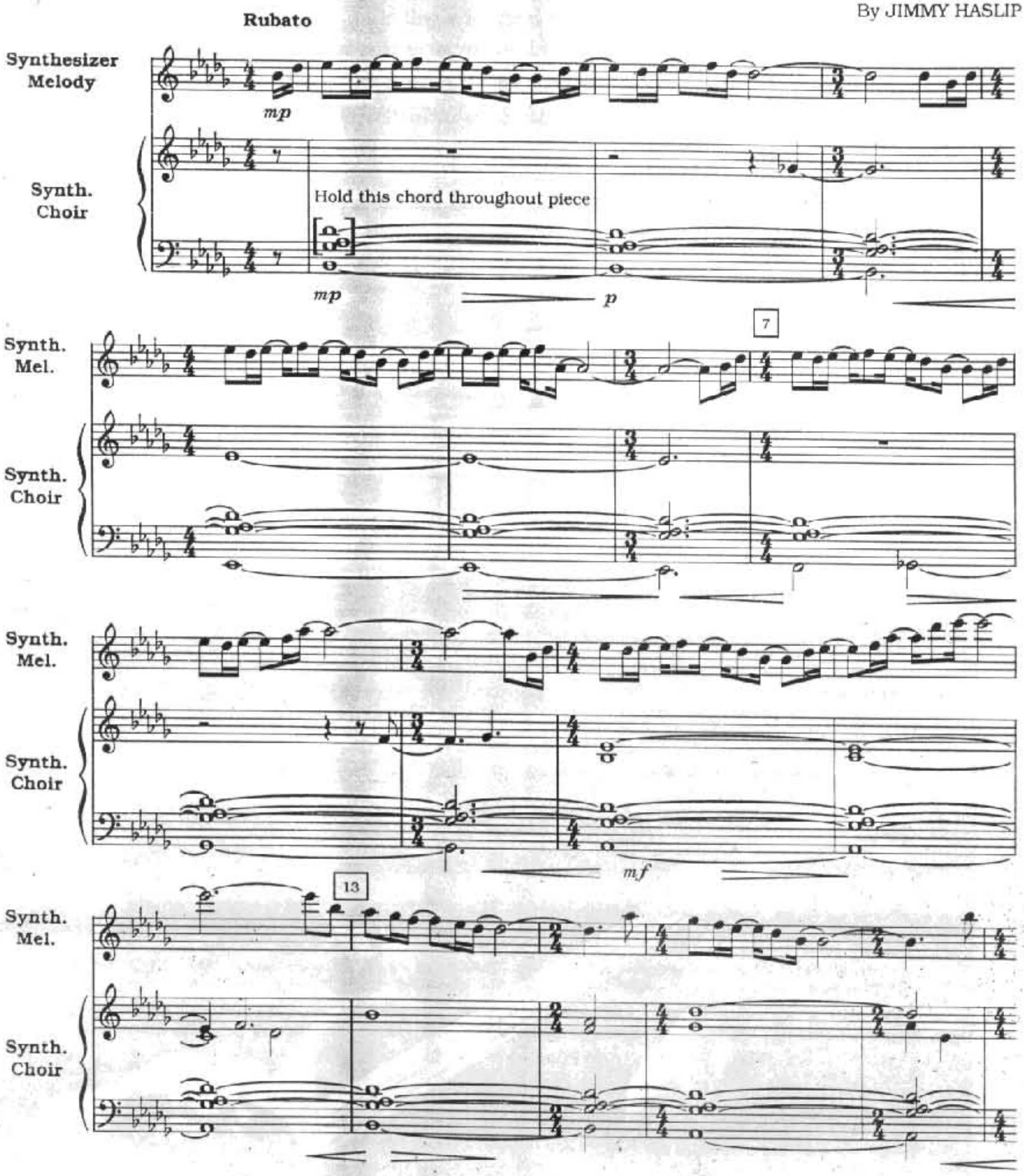
GENEVA

By JIMMY HASLIP



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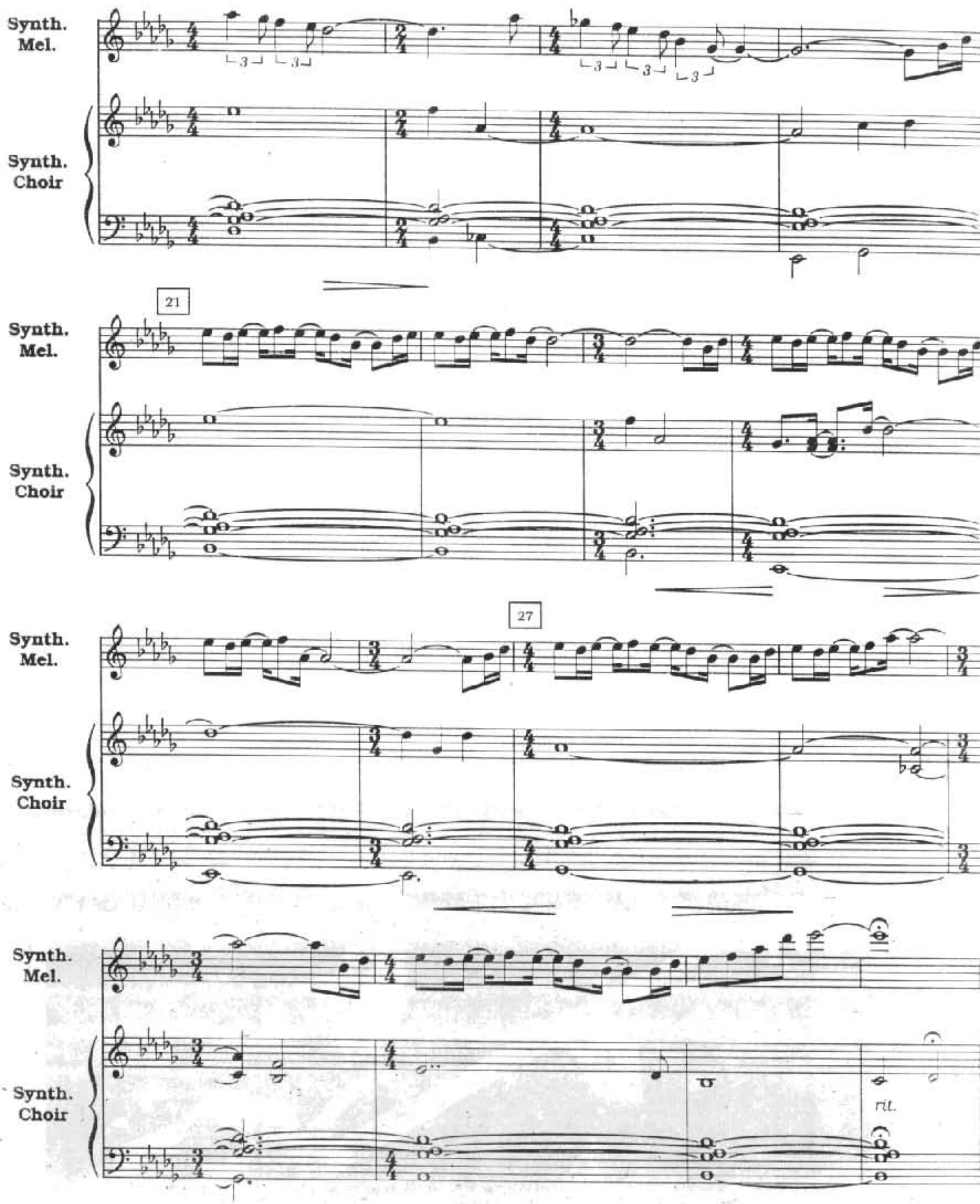
Synth. Mel.
Synth. Choir
21
Synth. Mel.
Synth. Choir
27
Synth. Mel.
Synth. Choir
Synth. Mel.
Synth. Choir
rit.

WORDS OF WISDOM

Now that you have completed working on the previous three chapters, extensive studying of these scale systems will give you a very strong melodic awarencss, and as I mentioned before, allow you to build anything from an interesting bass line to a simple or elaborate melody. Knowing these melodic concepts like the back of your hand will allow you to solo, or complement a soloist either on just one chord change or over an elaborate group of chord changes without any problems.

The goal here is to work with this theory until you can develop your own sound or voice. We are all individuals, and we think and do things in our own special way. We all have different backgrounds and different influences, we listen to different types of music, and therefore; by expanding our vocabulary and ideas, we can perform music with our own individual expression. This melodic theory will open many doors on the way toward pinpointing that expression.

The possibilities here are infinite, and if you practice hard, you will be rewarded. Always remember that dedication to your instrument and learning everything that you possibly can about that instrument will without a doubt, make you a better musician.

◆

CHAPTER 4

◆

WHOLETONE SCALES

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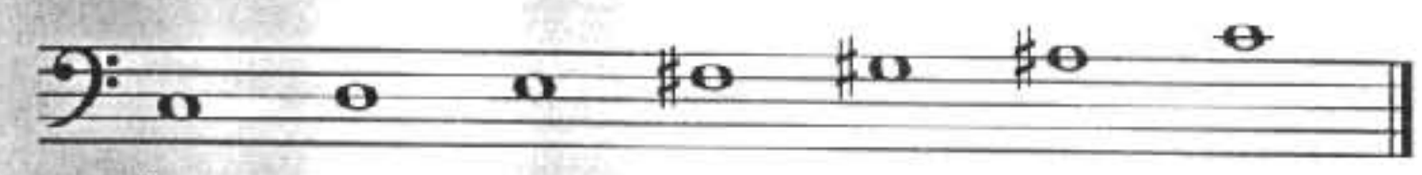
The ***Wholetone Scale*** is one of a group of scales known as the ***Hexatonic Scales***. These are scales constructed with six notes, not including the octave. There are only two different ***Wholetone Scales***. These two scales will cover all 12 key signatures. I chose the keys of C and C sharp. Each of these two scales share the intervals that construct 6 ***Wholetone Scales*** with 6 different tonal centers.

THE WHOLETONE SCALE

1 2 3 ♯4 ♯5 ♯6

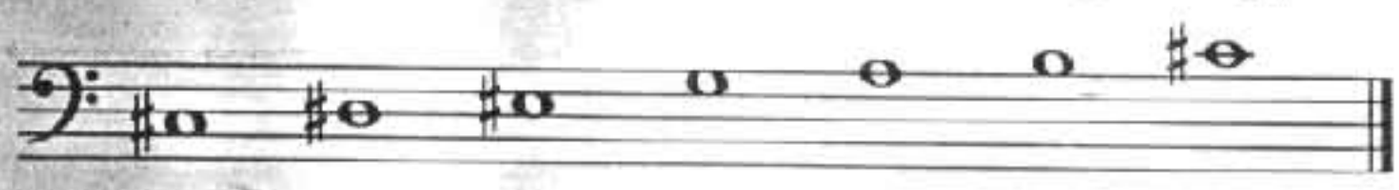
IN THE KEY OF C

C D E F♯ G♯ A♯ C

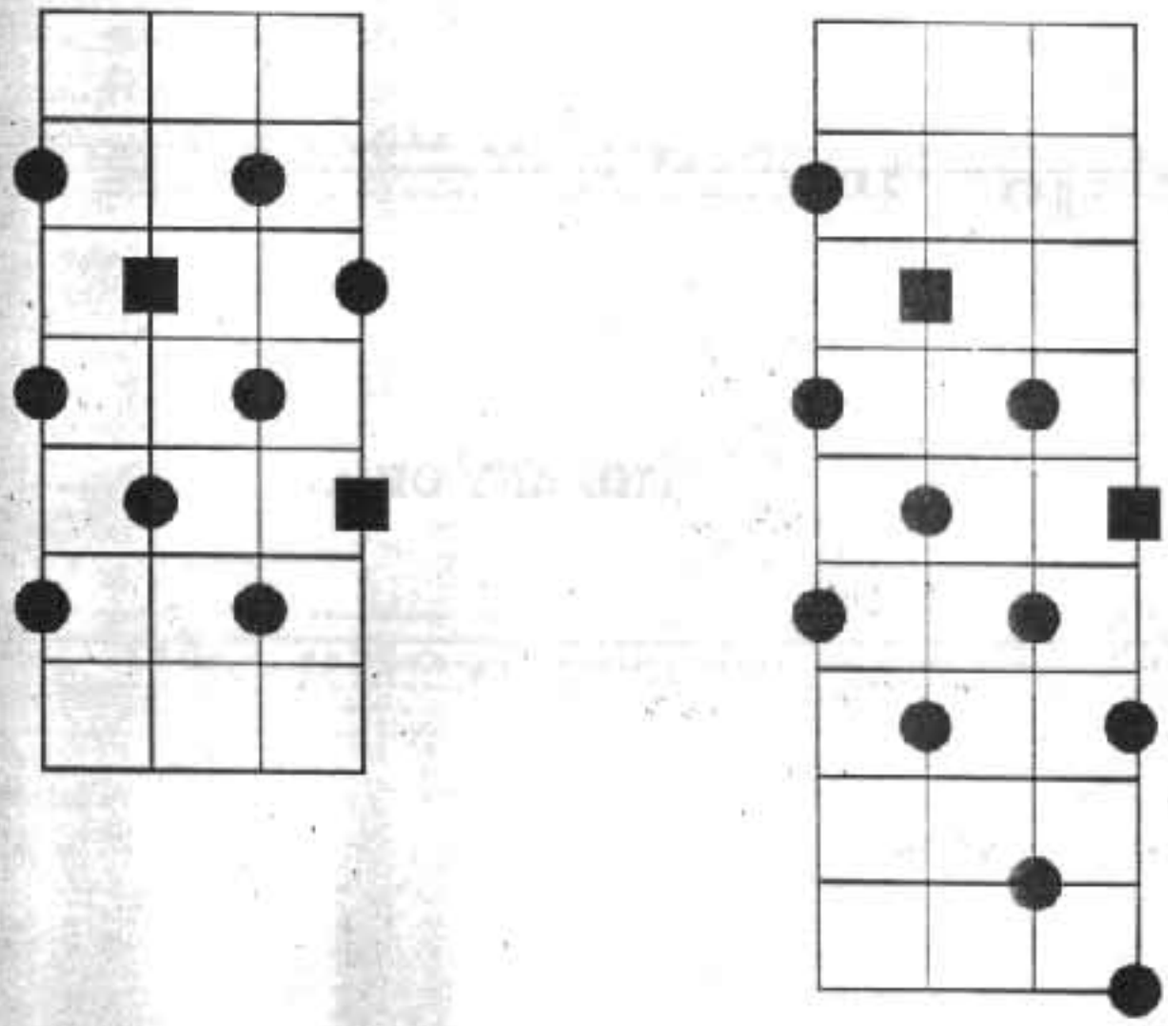


IN THE KEY OF C♯

C♯ D♯ E♯ G A B C♯



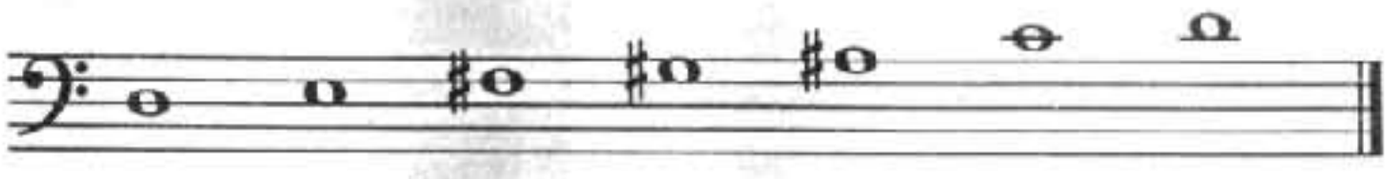
TWO FINGERINGS FOR THE WHOLETONE SCALE



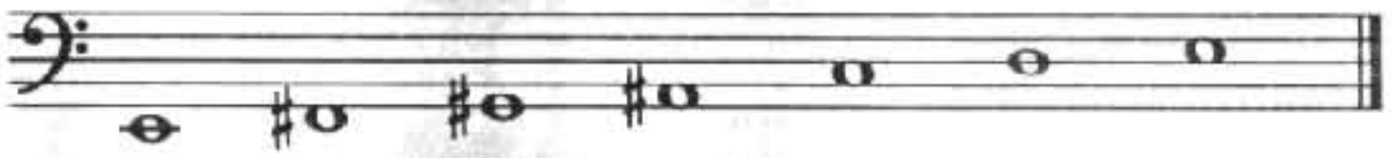
THE 5 RELATIVE WHOLETONE SCALES TO C

Each of the following 5 wholetone scales contain the same notes as the C wholetone scale.

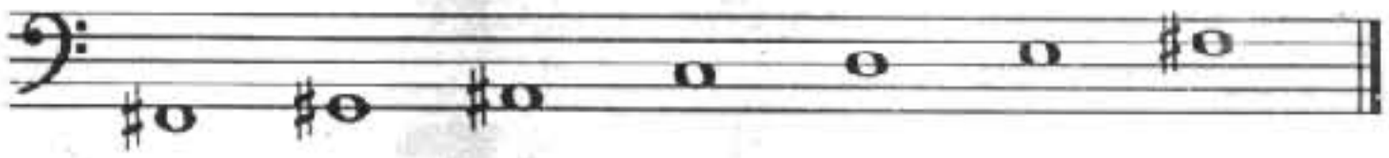
THE KEY OF D



THE KEY OF E



THE KEY OF F♯



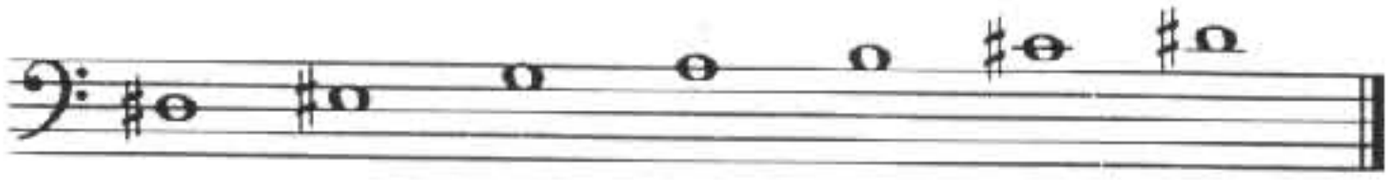
THE KEY OF G♯

THE KEY OF A♯

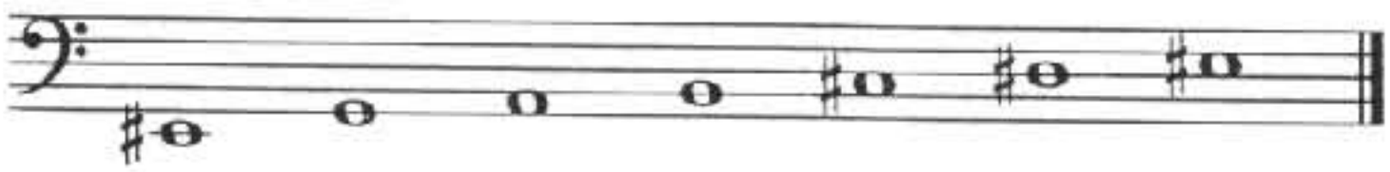
THE RELATIVE WHOLETONE SCALES TO C♯

Each of the following 5 wholetone scales contain the same notes as the C♯ wholetone scale.

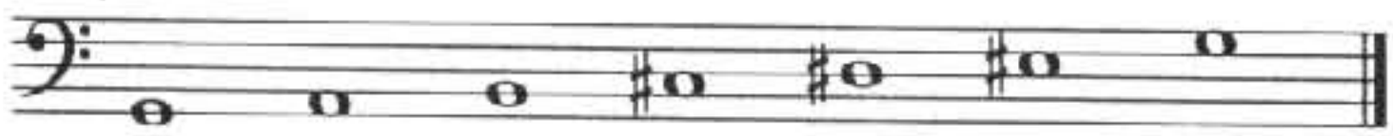
THE KEY OF D♯



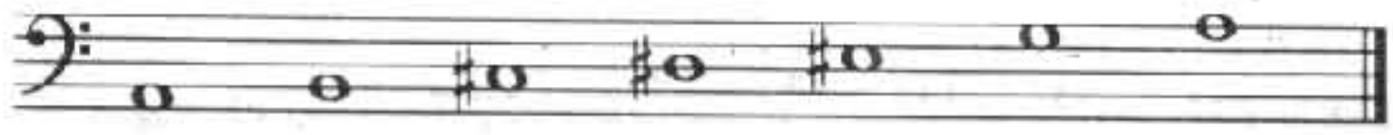
THE KEY OF E♯



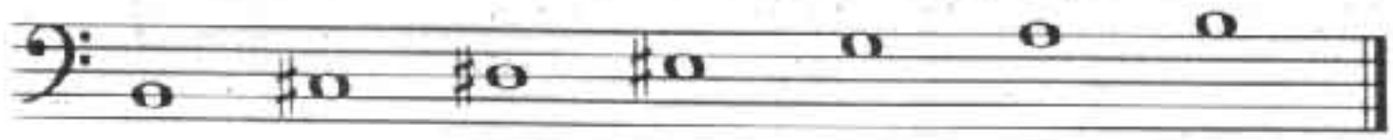
THE KEY OF G



THE KEY OF A



THE KEY OF B



◆

CHAPTER 5

◆

DIMINISHED SCALES

◆

The ***Diminished Scales*** are constructed in patterns of nine notes including the octave. There are only 3 different diminished scales. The keys of A, B♭, and B will cover all the possible notes in the diminished scale.

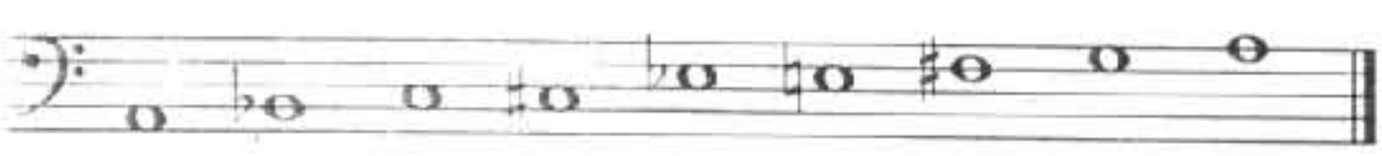
There are two ways of viewing the diminished scale: As a series of whole steps followed by half steps *(whole/half)* or as a series of half steps followed by whole steps *(half/whole)*. Either pattern outlines a diminished chord and of course the half/whole pattern is the same as the whole/half pattern only starting on a different note. The whole/half pattern is usually used with diminished chords and the half/whole pattern works best over altered dominant chords.

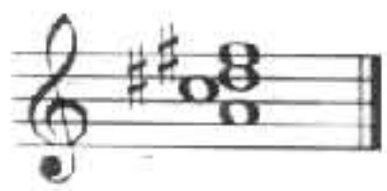
THE DIMINISHED SCALE *(half/whole)*

1 2 ♭3 3 ♯4 5 6 ♭7 8

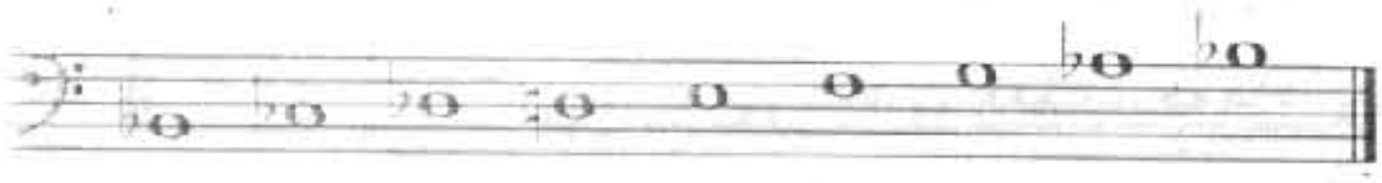
THE KEY OF A

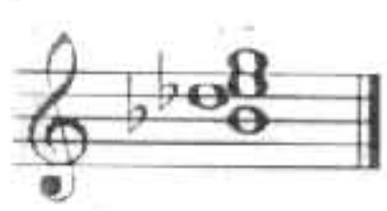
A B♭ C C♯ E♭ E F♯ G A





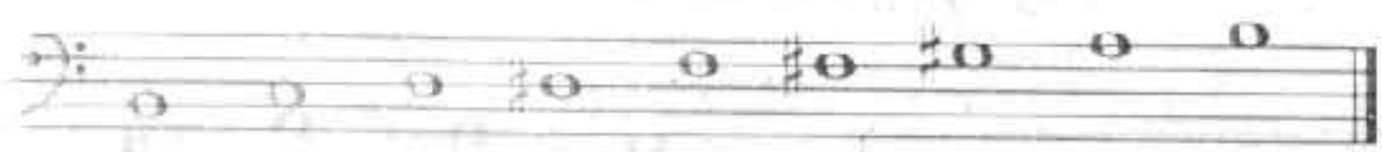
THE KEY OF B♭

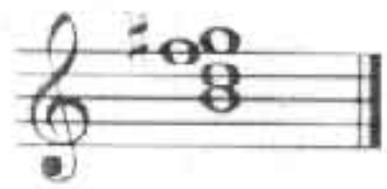




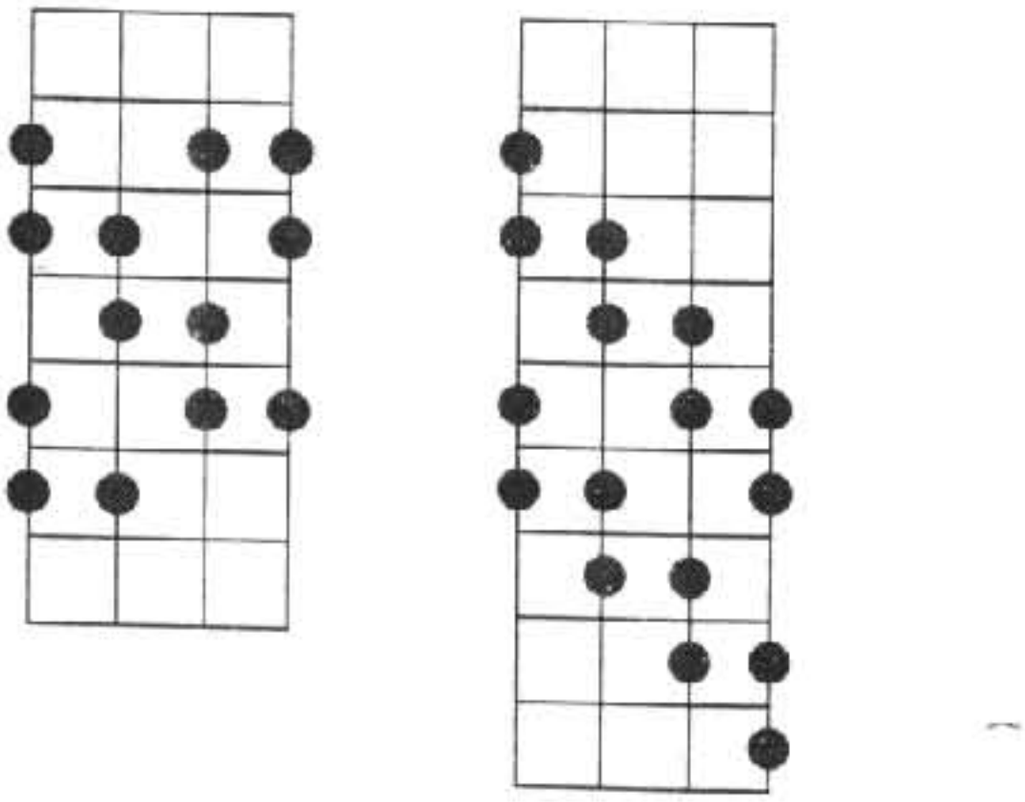
THE KEY OF B

D D♯ F F♯ G♯ A B





TWO FINGERINGS FOR THE DIMINISHED SCALE



Now you will see that the Diminished scale in the key of C contains the same notes as the diminished scales in the keys of A, E♭ and G♭.

THE C DIMINISHED SCALE

1	♭2	♭3	3	♭5	5	6	♭7	8
C	D♭	E♭	E	G♭	G	A	B♭	C

THE A DIMINISHED SCALE

1	♭2	♭3	3	♭5	5	6	♭7	8
A	B♭	C	D♭	E♭	E	G♭	G	A

THE E♭ DIMINISHED SCALE

1	♭2	♭3	3	♭5	5	6	♭7	8
E♭	E	G♭	G	A	B♭	C	D♭	E♭

THE G♭ DIMINISHED SCALE

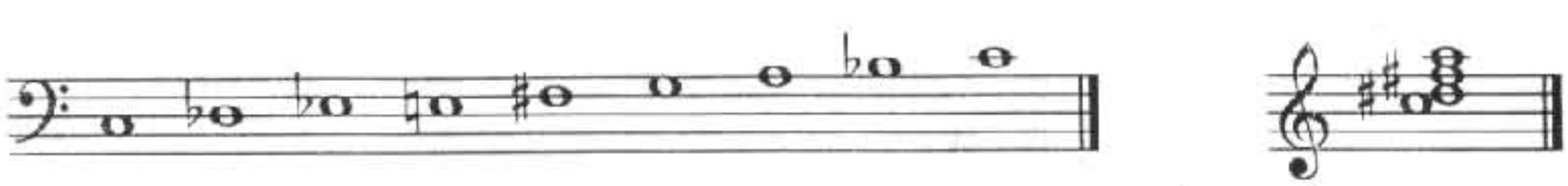
1	♭2	♭3	3	♭5	5	6	♭7	8
G♭	G	A	B♭	C	D♭	E♭	E	G♭

A simple way to figure out which diminished scales share the same notes is to learn the notes in the three diminished arpeggios.

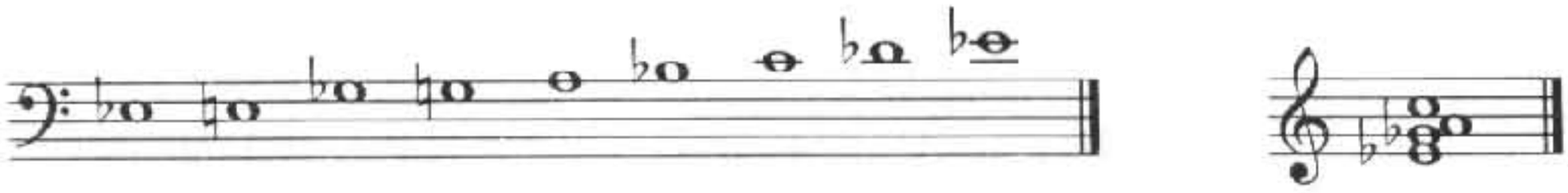
For example: A "C" diminished chord contains the notes C, E♭, G♭ and A. As shown above the diminished scales built from these four notes each contain the same notes. Likewise, the diminished scales built from D♭, E, G and B♭ are all equal, as are the diminished scales built from D, F, A♭ and B.

THE RELATIVE DIMINISHED SCALES TO A

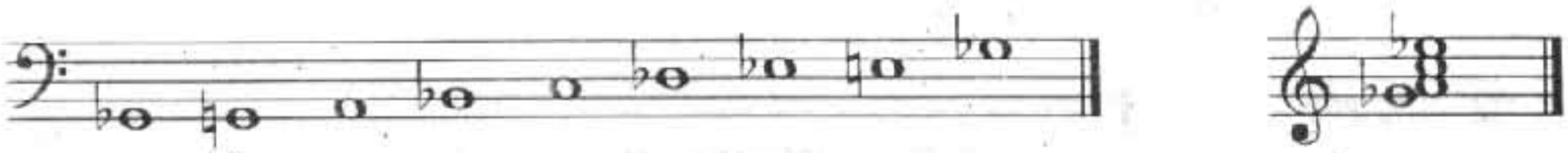
C DIMINISHED SCALE



E♭ DIMINISHED SCALE

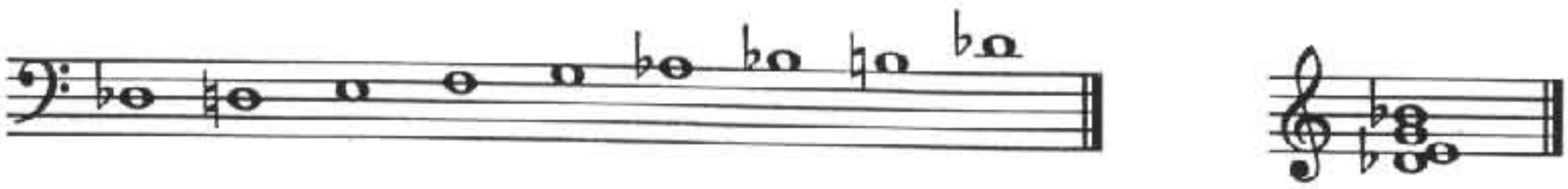


G♭ DIMINISHED SCALE

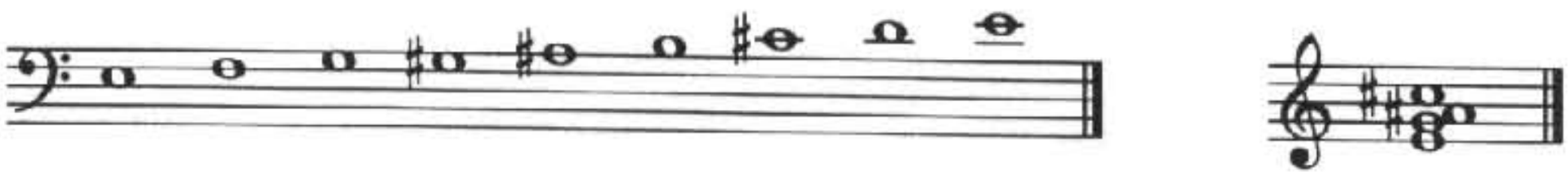


THE RELATIVE DIMINISHED SCALES TO B♭

D♭ DIMINISHED SCALE



E DIMINISHED SCALE

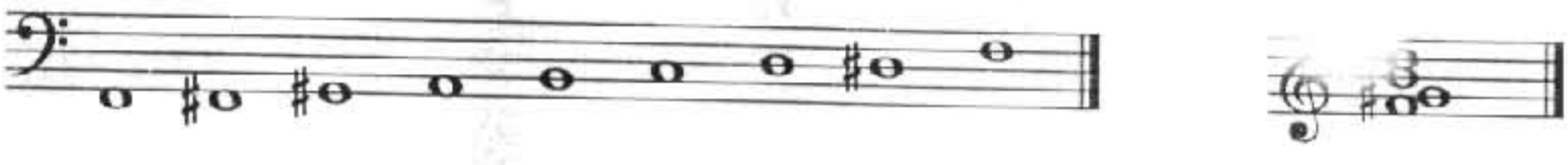


G DIMINISHED SCALE

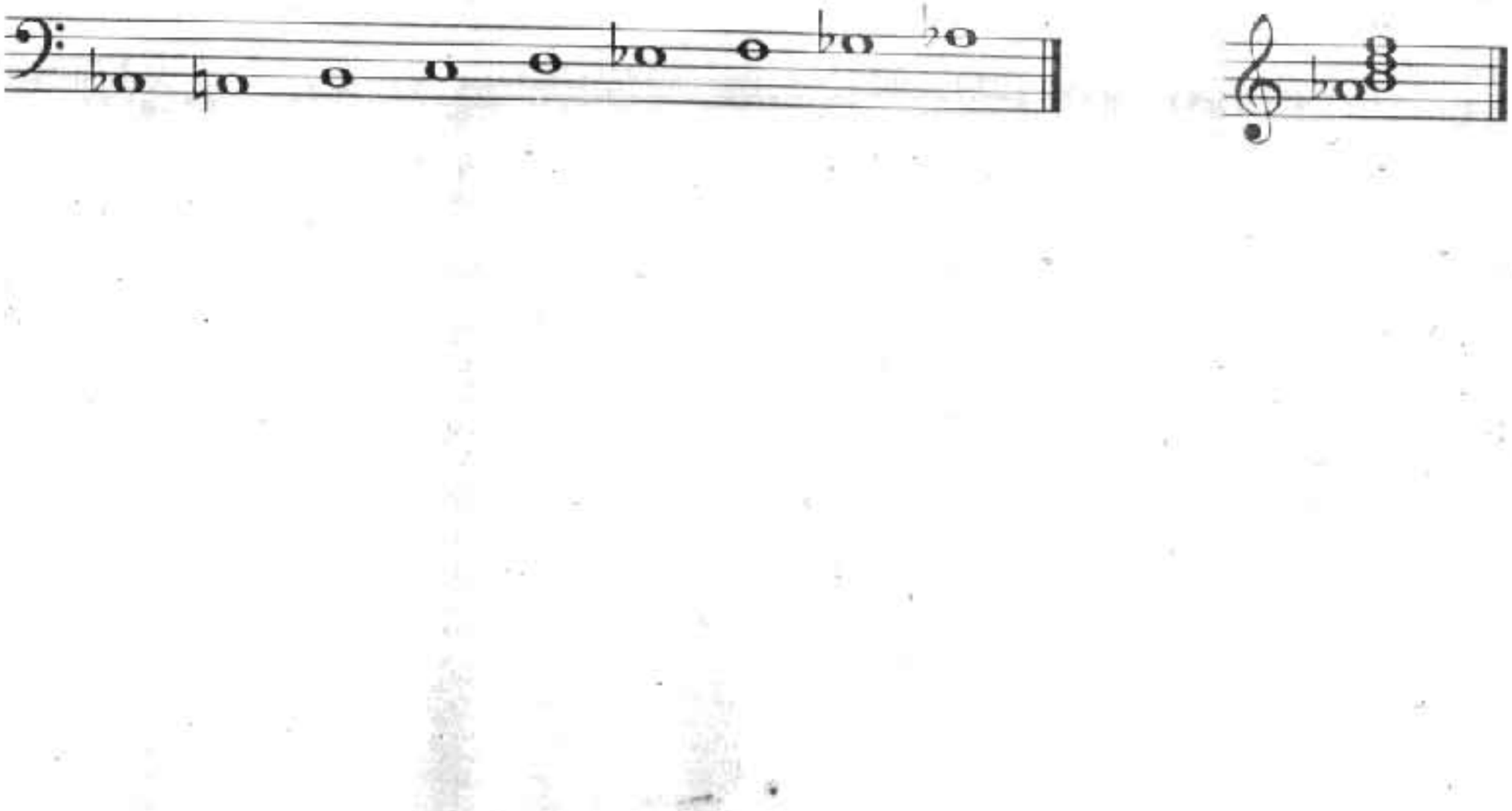
THE RELATIVE DIMINISHED SCALES TO B

D DIMINISHED SCALE

F DIMINISHED SCALE



A♭ DIMINISHED SCALE



The following solo section from "Dark Horses" incorporates chords in the ***Diminished Mode***. I wanted to illustrate the Diminished Tonality.

This piece of music is an example of how you can go in and out of the ***Modal Scales*** and ***Diminished Scales***, and by combining the two tonalities, form interesting phrases of music. This is also a good way to practice. You can think of a progression in which you use different chord tonalities and then by using a metronome to keep the time, you can practice playing over these chord changes. An interesting addition to that would be to record yourself and listen back when you're finished. If there is anything that you like, write it out and practice your own phrasing as an exercise. You'll be surprised how much you can learn from your own playing. This will also allow you to edit yourself if there are things that you hear in your playing that you don't like. All in all, it's a good lesson in discipline and a good way to enhance your skills.

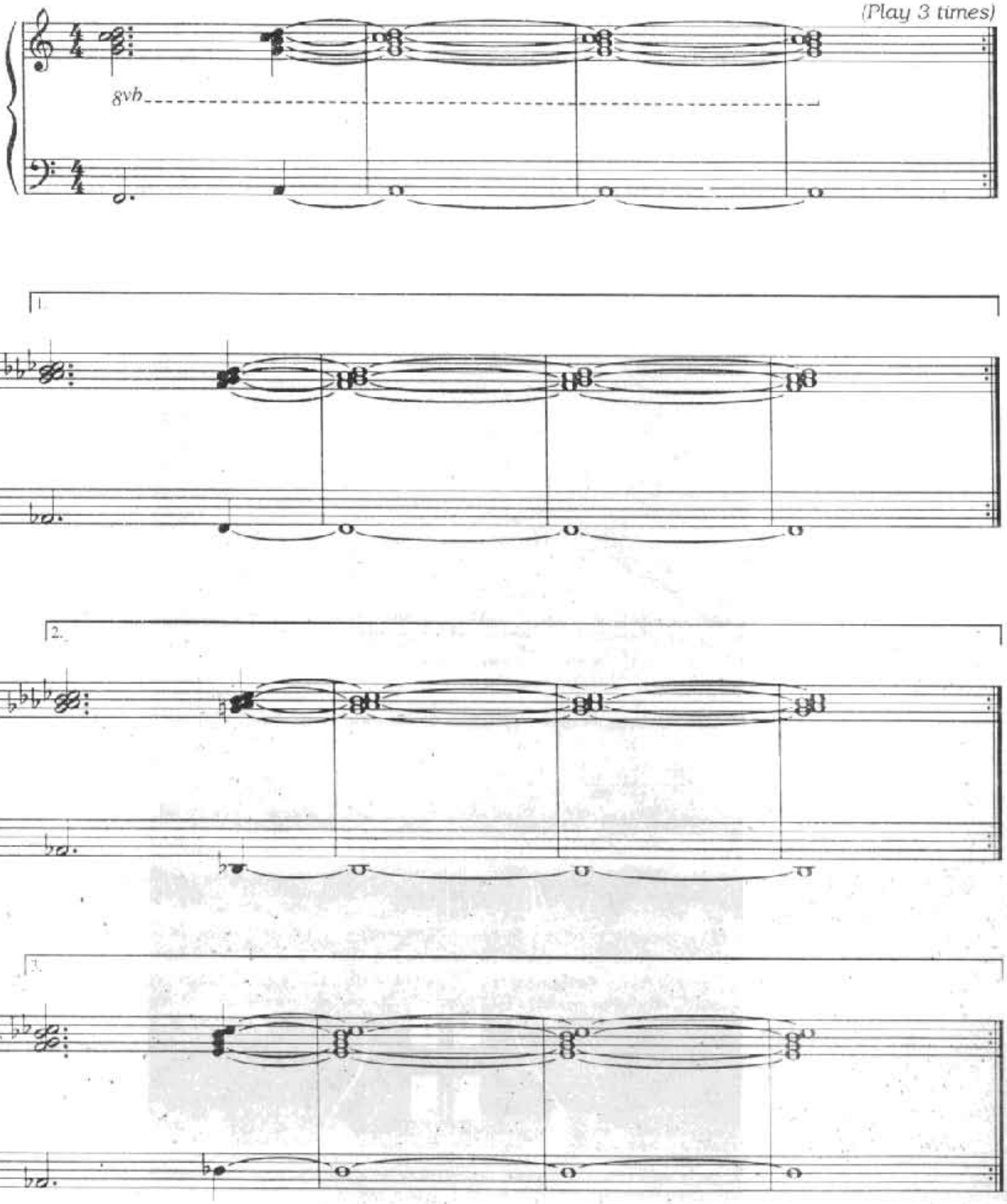
DARK HORSES

(SOLO SECTION)

by JIMMY HASLIP
RUSSELL FERRANTE and BARRY COATES

Medium fast (double time) ♩. = 132

(Play 3 times)



F3167BGX

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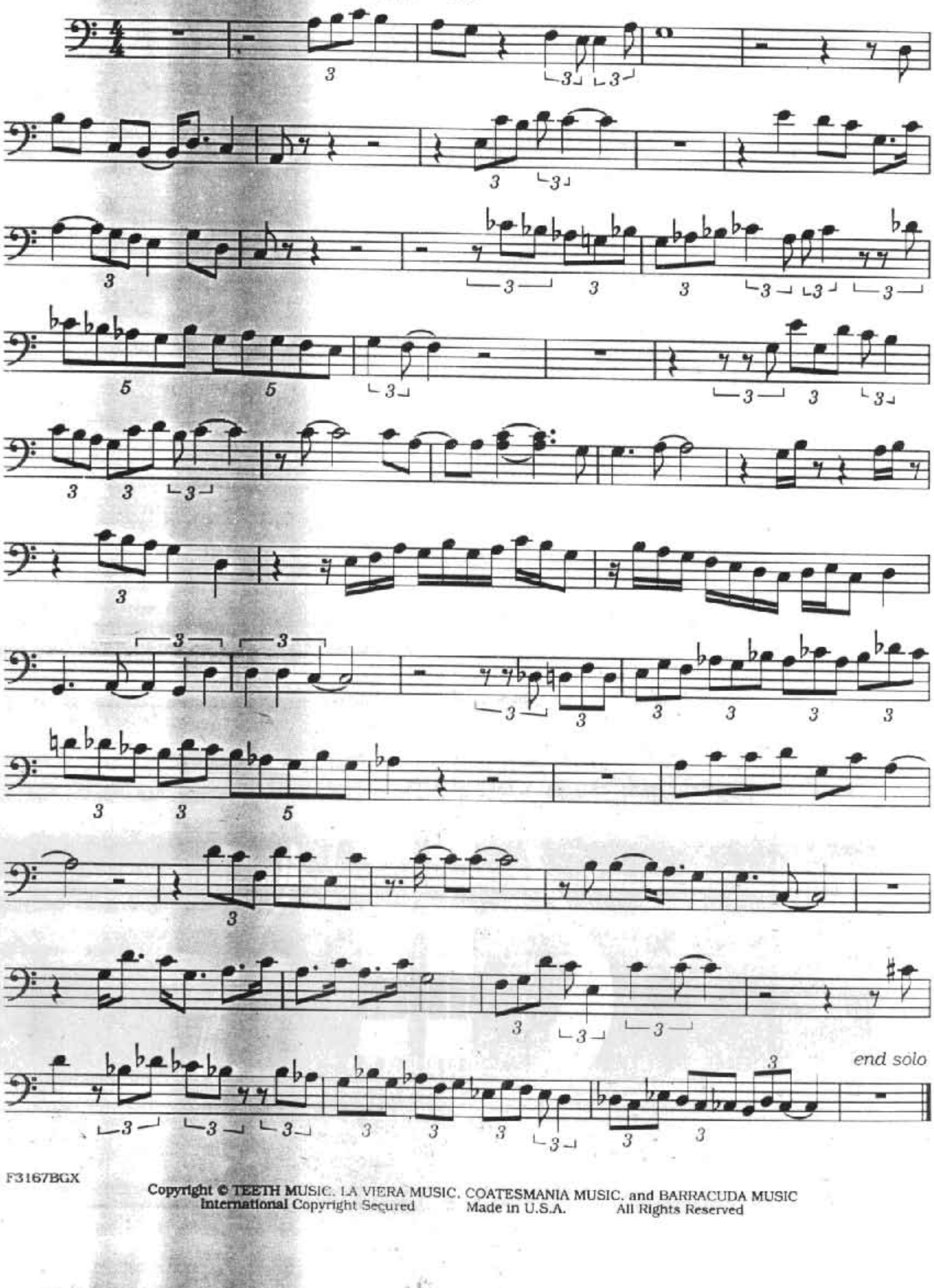
DARK HORSES

(BASS SOLO)

by JIMMY HASLIP
RUSSELL FERRANTE and BARRY COATES

Medium fast (double time feel) ♩ = 132



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◆

CHAPTER 6

◆

20 SCALES FOR YOUR LIBRARY

◆

Here are some scales that I have found useful in composing melodic patterns, bass lines, and melodies. It's helpful having many tools at hand when soloing over chord changes, especially when soloing over a one chord vamp. By having a wide selection of scales to choose from, you will have an abundance of melodic ideas. Some of these scales have interesting colors to them. Sitting down and practicing just one of these scales can spark many more unusual melodic possibilities and ideas.

It is a good idea to practice playing these scales melodically over their corresponding chord changes. There are dozens of possible chords that will work with each scale. For our purposes I am selecting just one primary chord voicing in the key of E which can then be modulated to the remaining 11 keys.

I have included a melodic phrase composed from each scale group in the key of E and a corresponding chord. These will give you some examples of how you can take these scales and use them as melodic tools for solos and melodies, and also give you ideas for melodic counterpoint. Basically, learning these scales will open your ears to some more unusual tonalities. I think these scales will add dimension to your library.

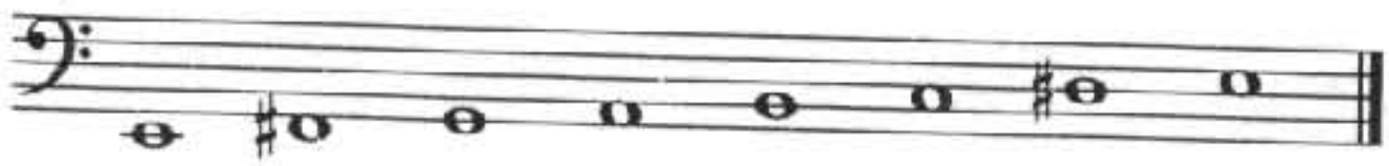
You should know that learning and studying these tools is just the tip of the iceberg. Listening to music, studying songs, studying individual musicians who are considered the masters of their "instruments" [musicians like: Charlie Parker, John Coltrane, Miles Davis, Duke Ellington, Count Basie, Keith Jarrett, Jimi Hendrix, Jaco Pastorius, James Jamerson, Charles Mingus, Charlie Christianson, Robert Johnson, B.B. King, Willie Dixon, Hank Williams, Mozart, J.S. Bach, Stevie Wonder, Aretha Franklin, Eric Clapton, Jack DeJohnette, Tony Williams, Ron Carter and Thelonius Monk to name a few] is the essence of learning all this information. These are some of the people that bring these notes to life. And that is the objective - to bring all of these notes and scales and melodic tools to life. Find your own voice as all of these artists have. It all comes with dedication and knowledge. Study this book and others, practice hard and eventually you will succeed.

HARMONIC MINOR SCALES

SCALE FORMULA

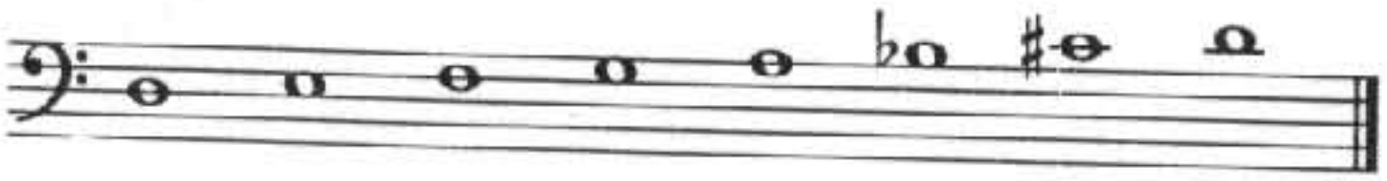
1 2 ♭3 4 5 ♭6 7 8

E HARMONIC MINOR

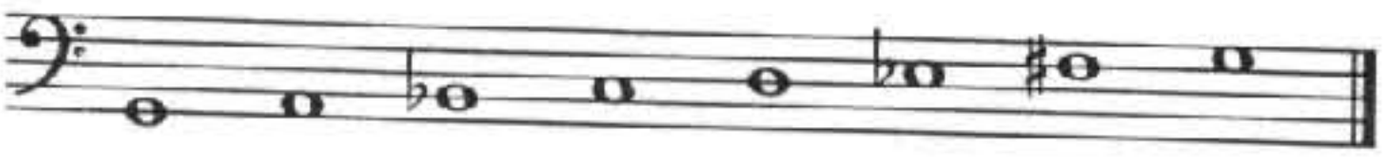


A HARMONIC MINOR

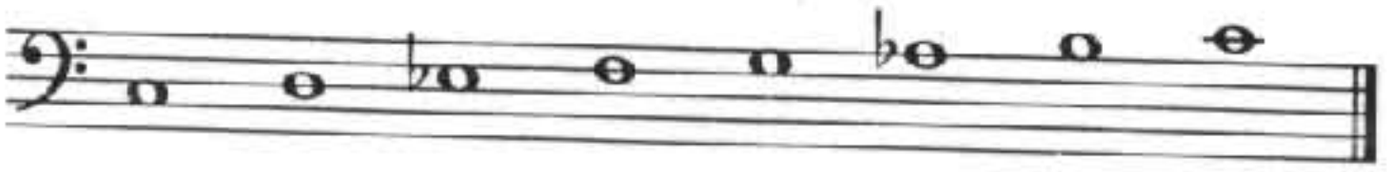
D HARMONIC MINOR



G HARMONIC MINOR

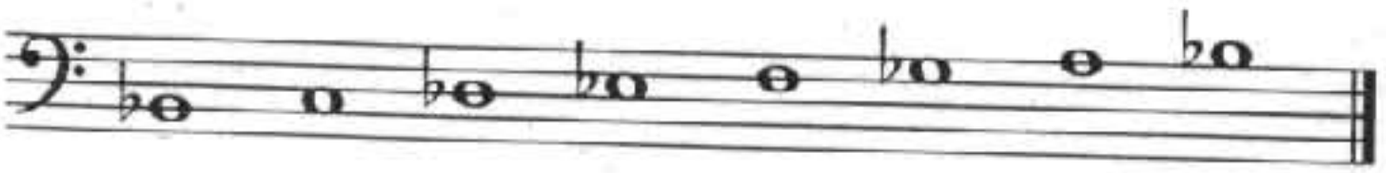


C HARMONIC MINOR

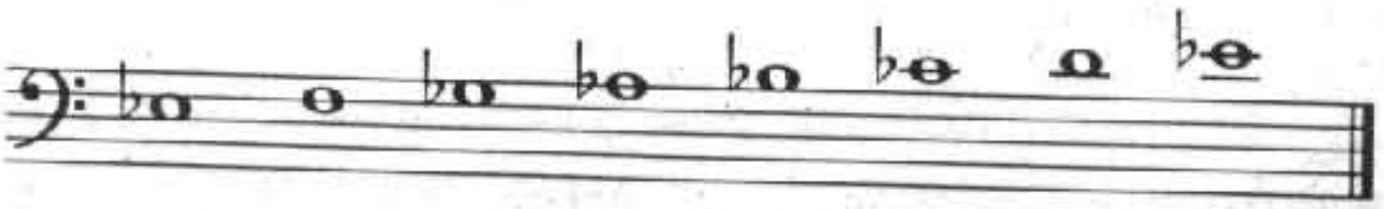


F HARMONIC MINOR

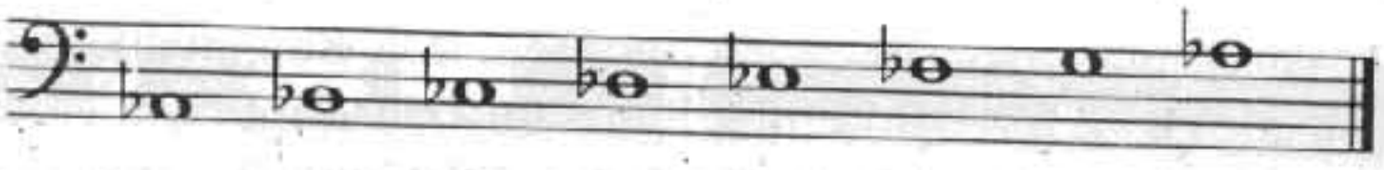
B♭ HARMONIC MINOR



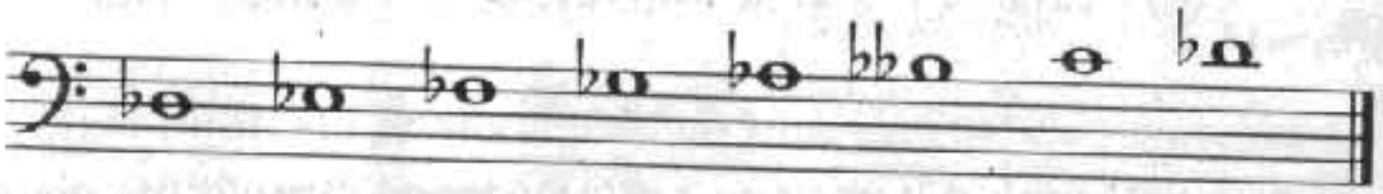
E♭ HARMONIC MINOR



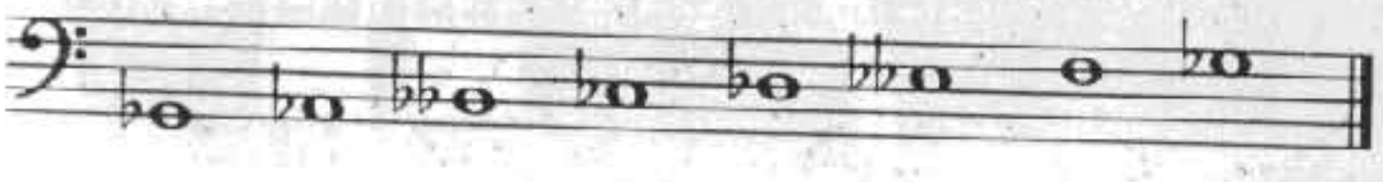
A♭ HARMONIC MINOR



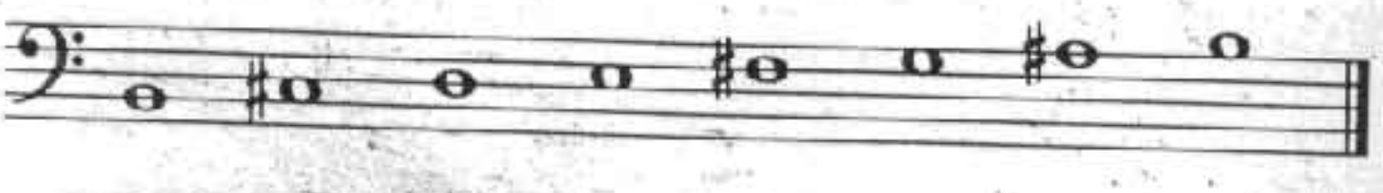
D♭ HARMONIC MINOR



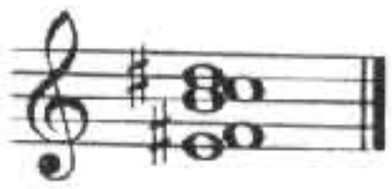
G♭ HARMONIC MINOR



B HARMONIC MINOR

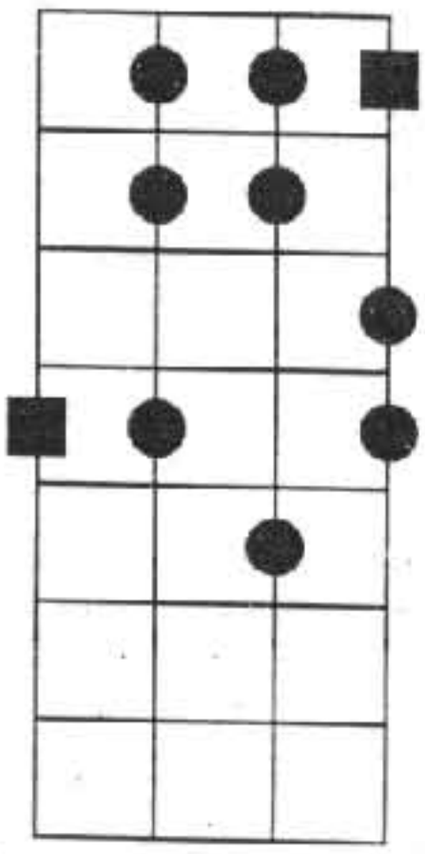


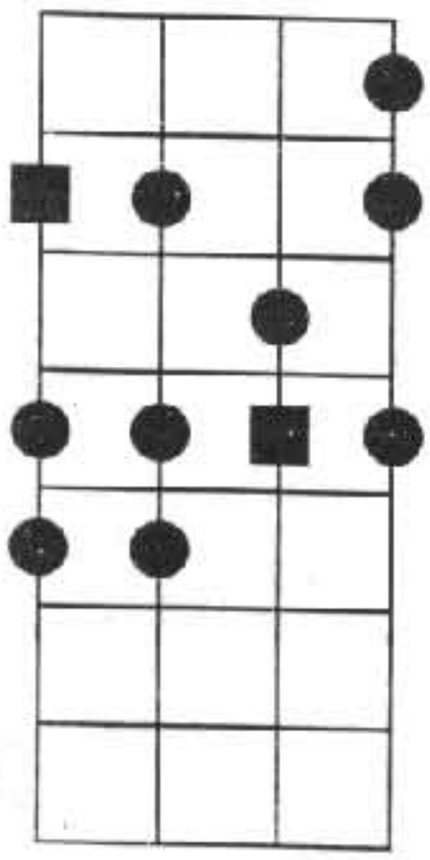
SAMPLE CHORD VOICING

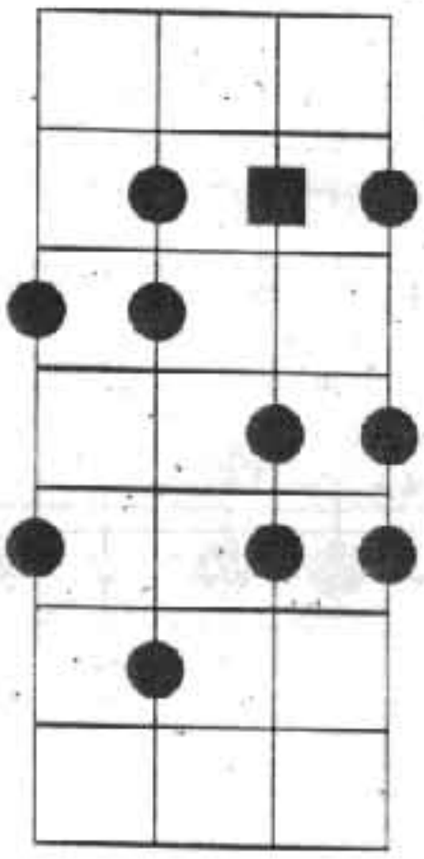


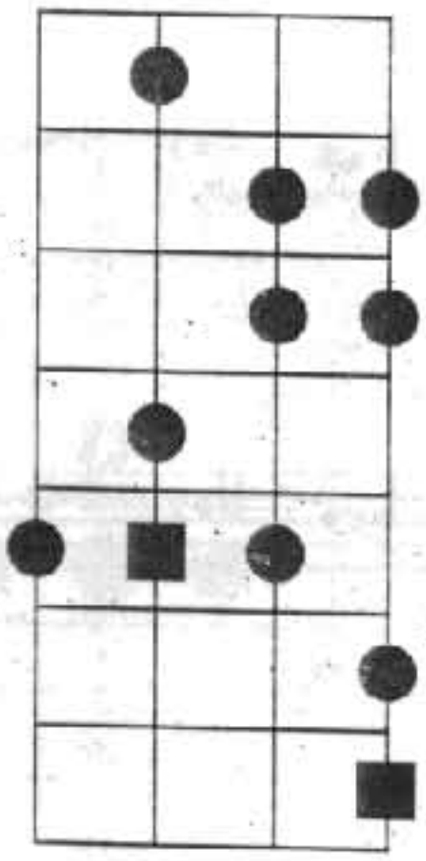
HARMONIC MINOR EXAMPLE IN THE KEY OF E

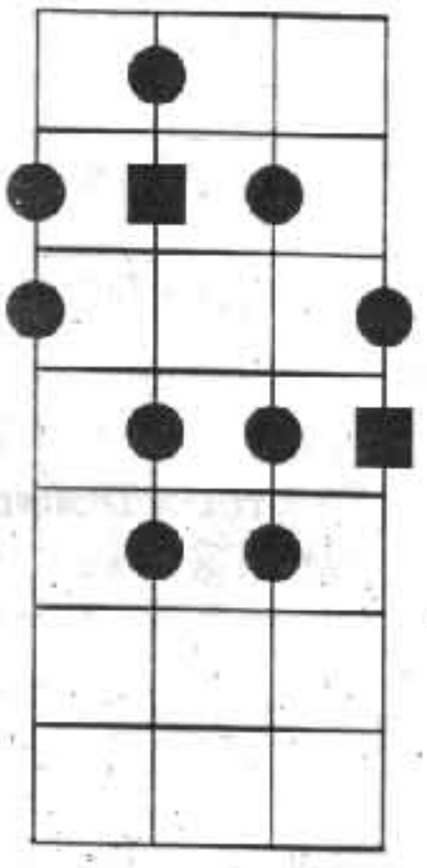
HARMONIC MINOR SCALE FINGERINGS











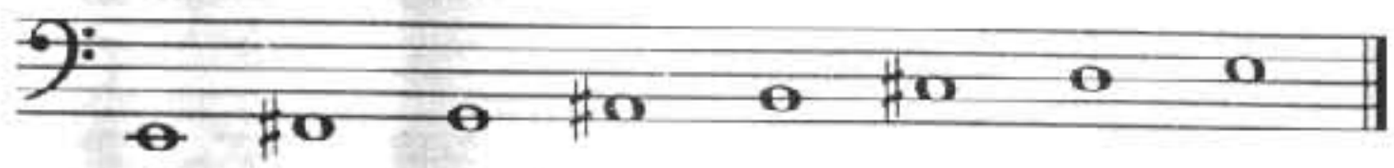
LYDIAN DIMINISHED SCALES

The ***Lydian Diminished Scale*** is a mode of the harmonic minor scale. A lydian diminished scale contains the same notes as a harmonic minor scale starting on the 4th. In other words, an E lydian diminished contains the same notes as a B harmonic minor scale.

SCALE FORMULA

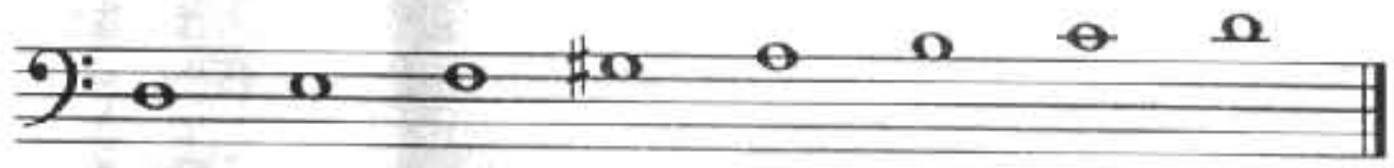
1 2 ♭3 ♯4 5 6 ♭7 8

E LYDIAN DIMINISHED

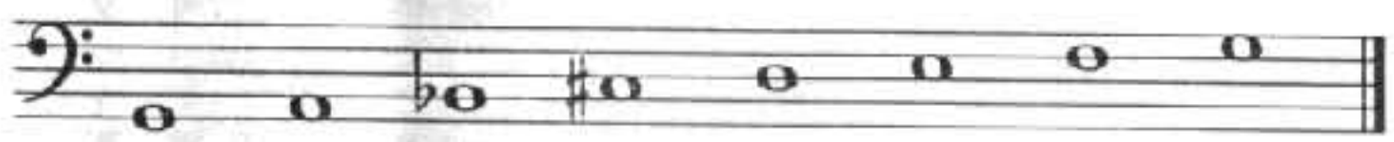


A LYDIAN DIMINISHED

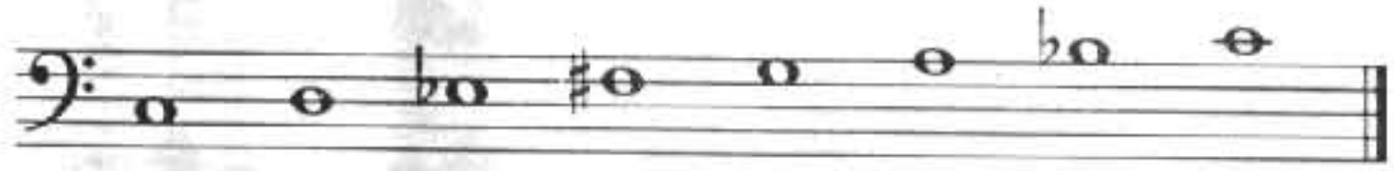
D LYDIAN DIMINISHED



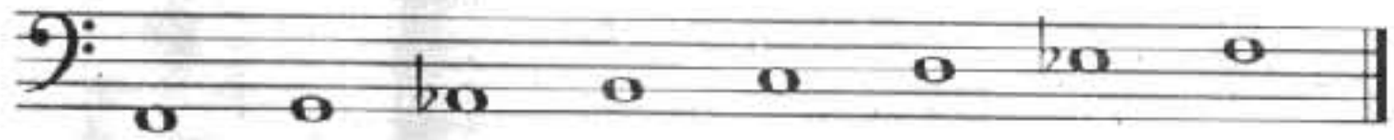
G LYDIAN DIMINISHED



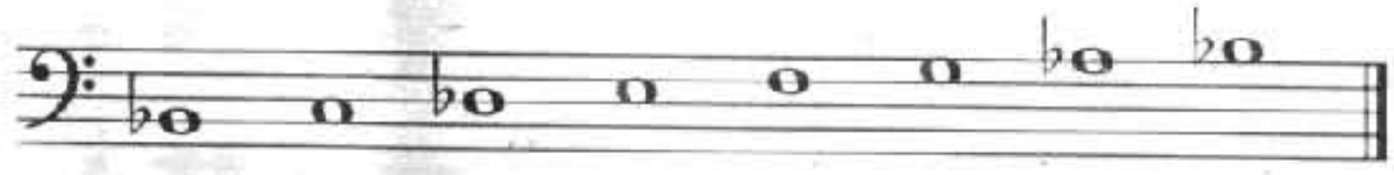
C LYDIAN DIMINISHED



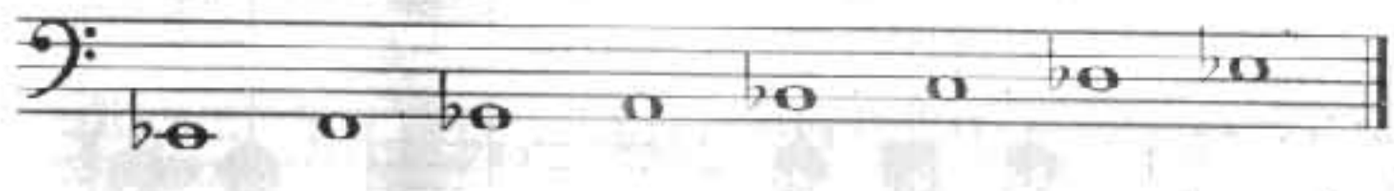
F LYDIAN DIMINISHED



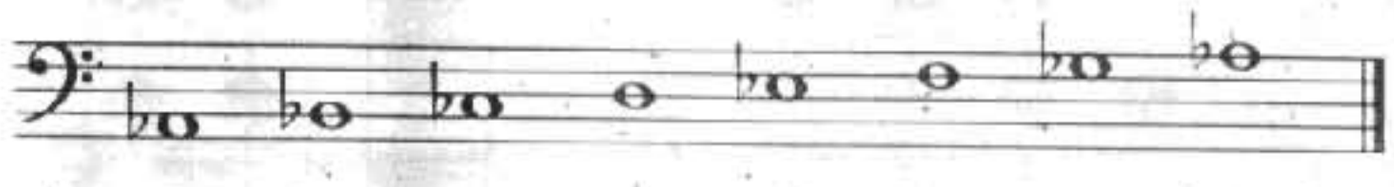
B♭ LYDIAN DIMINISHED



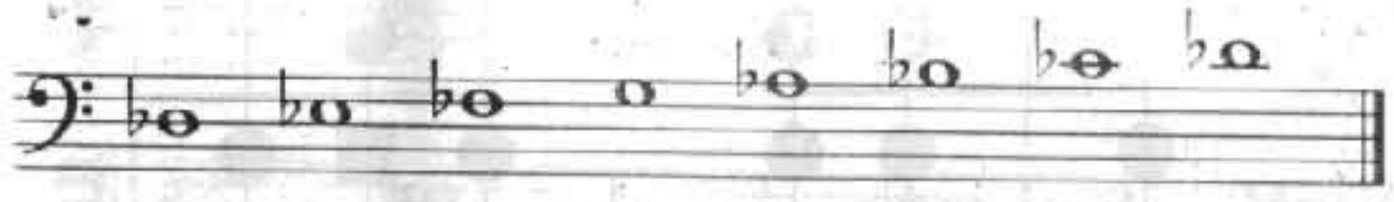
E♭ LYDIAN DIMINISHED



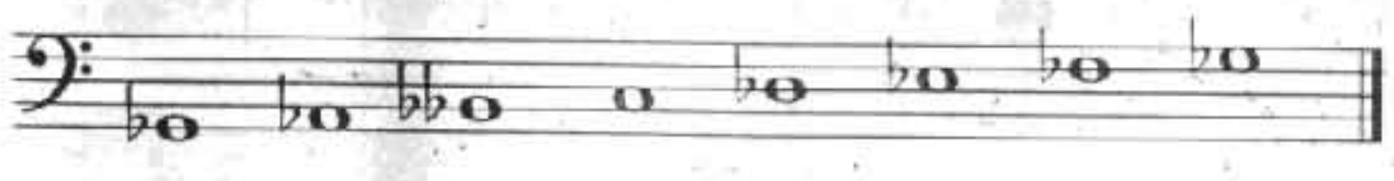
A♭ LYDIAN DIMINISHED



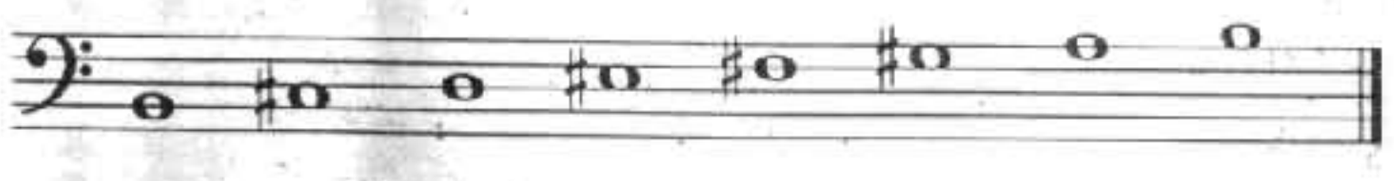
D♭ LYDIAN DIMINISHED



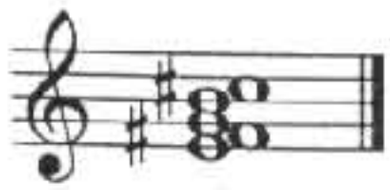
G♭ LYDIAN DIMINISHED



B LYDIAN DIMINISHED

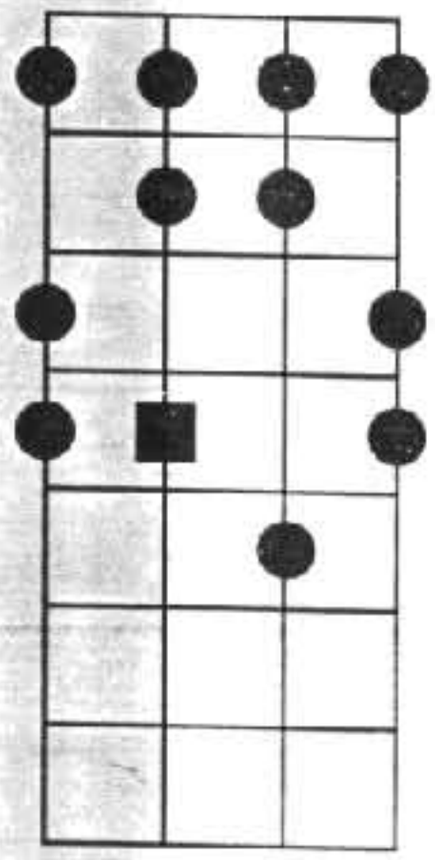


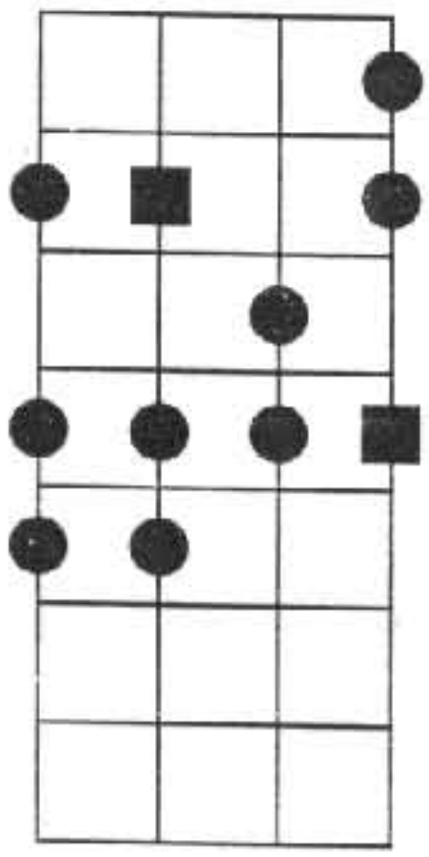
SAMPLE CHORD VOICING

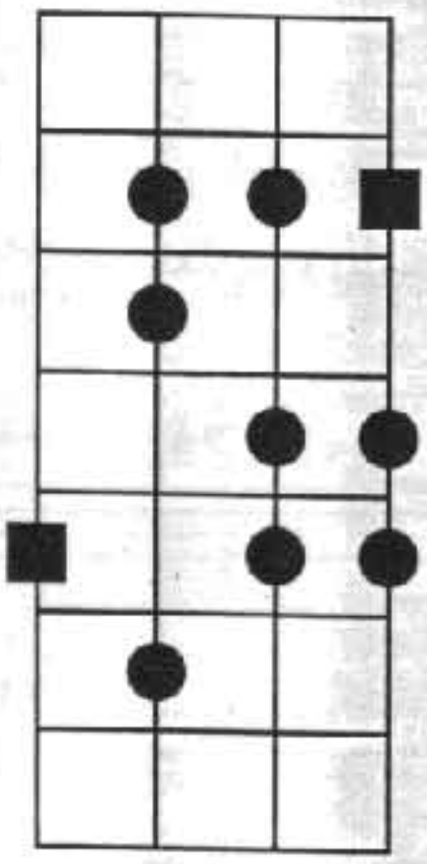


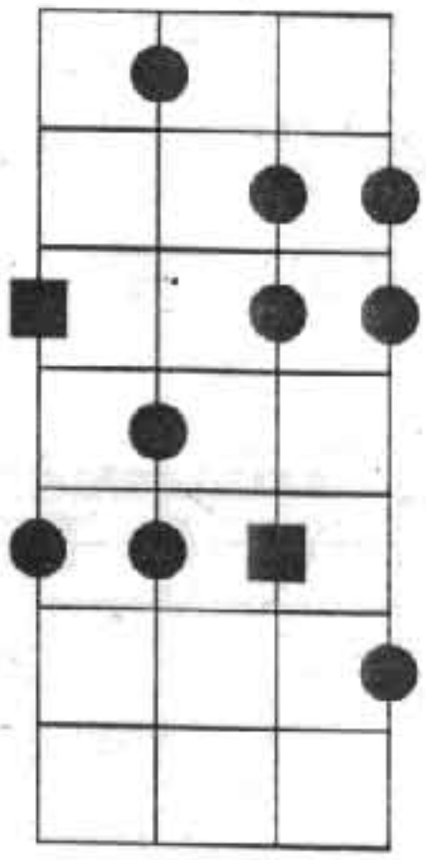
LYDIAN DIMINISHED EXAMPLE IN THE KEY OF E

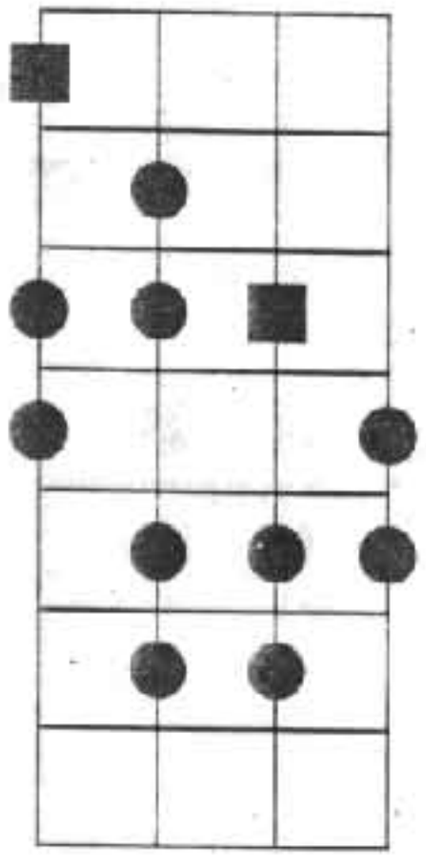
LYDIAN DIMINISHED FINGERINGS











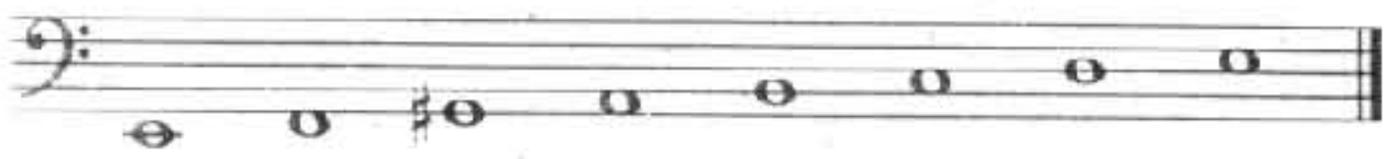
SPANISH SCALES

The ***Spanish Scale*** is a mode of the harmonic minor scale. A Spanish scale contains the same notes as a harmonic minor scale starting on the 5th. In other words, an E spanish scale contains the same notes as an A harmonic minor scale.

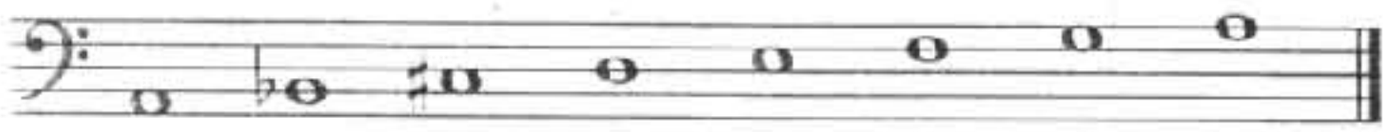
SCALE FORMULA

1 ♭2 3 4 5 ♭6 ♭7 8

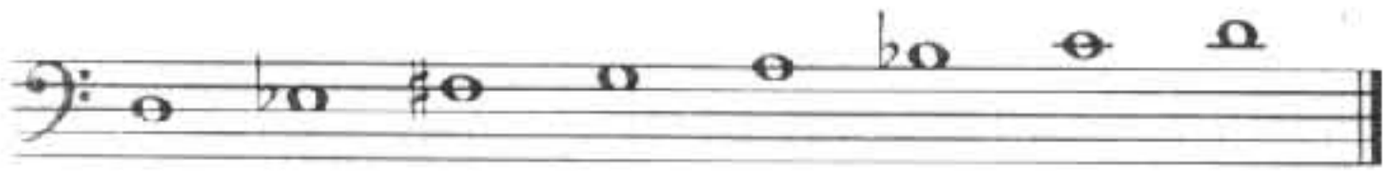
E SPANISH



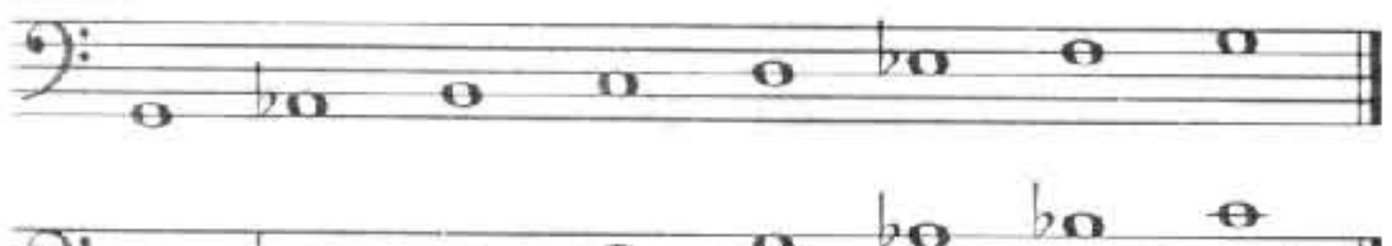
A SPANISH



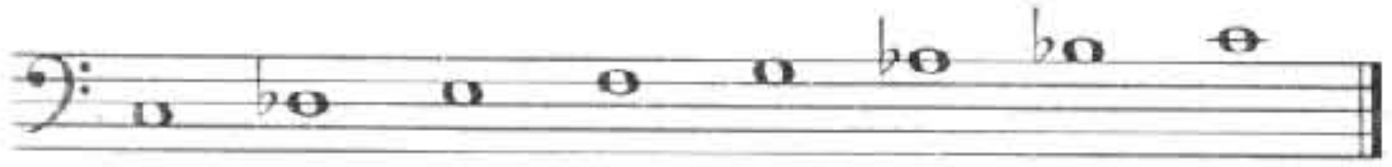
D SPANISH



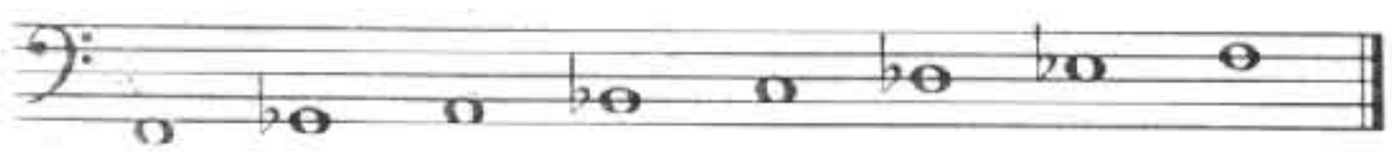
G SPANISH



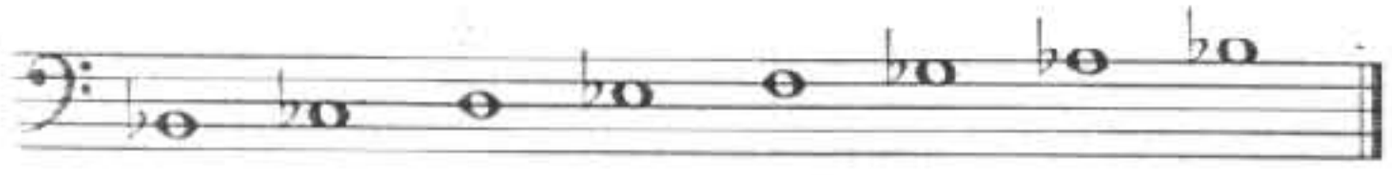
C SPANISH



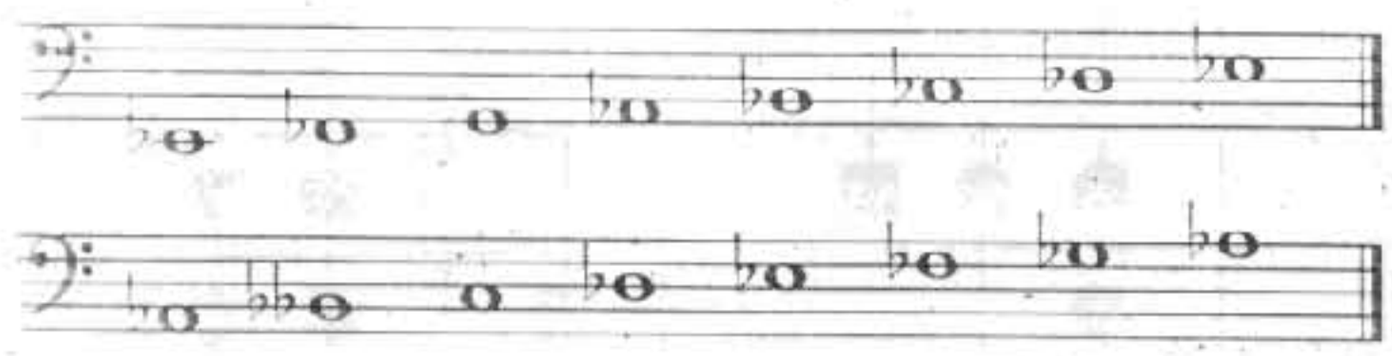
F SPANISH



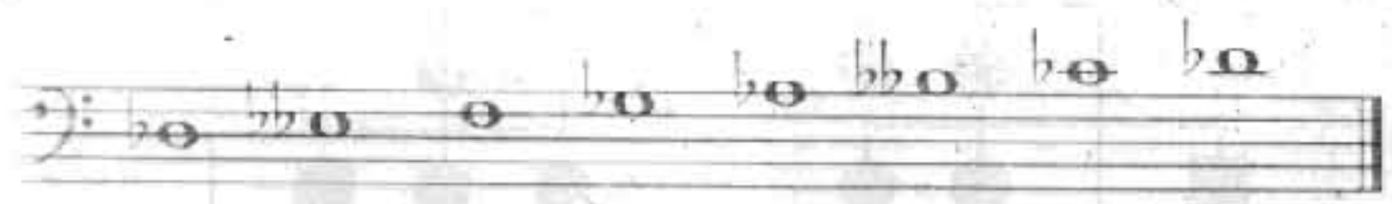
B♭ SPANISH



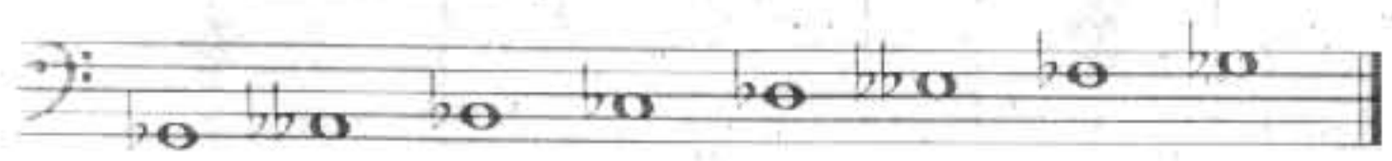
E♭ SPANISH



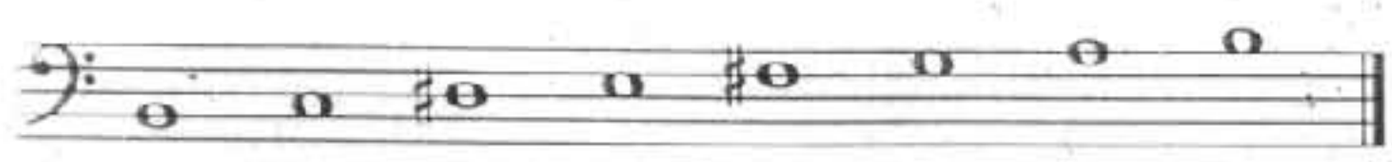
A♭ SPANISH



D♭ SPANISH

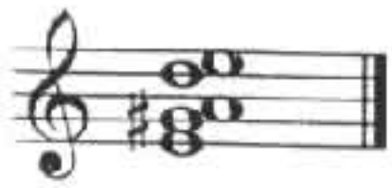


G♭ SPANISH



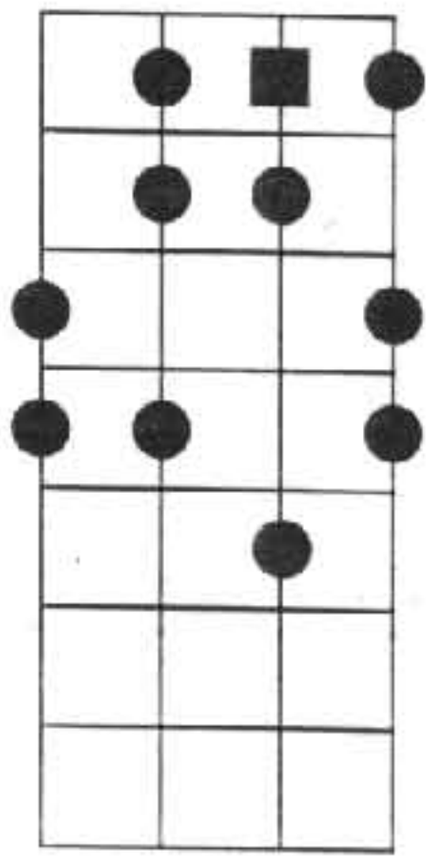
B SPANISH

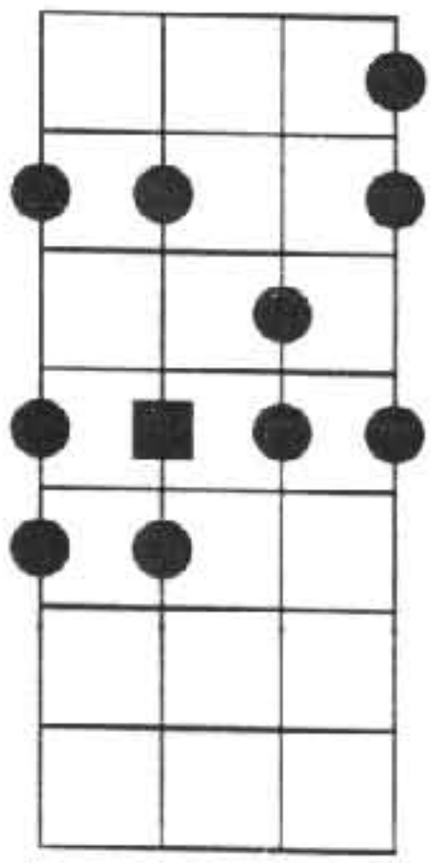
SAMPLE CHORD VOICING

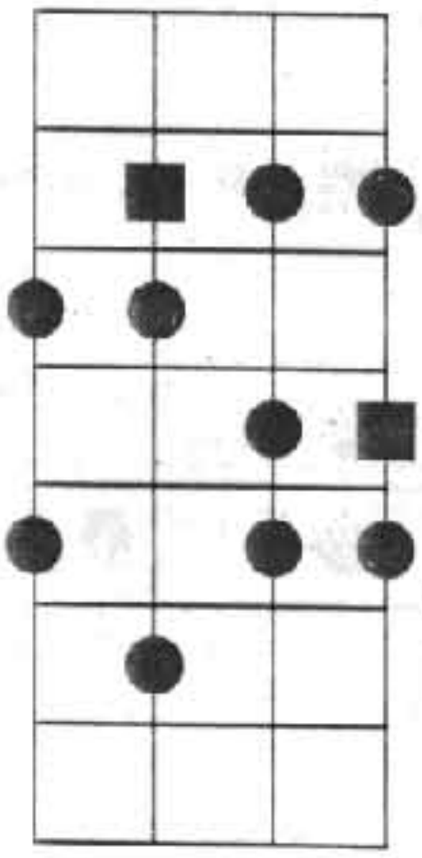


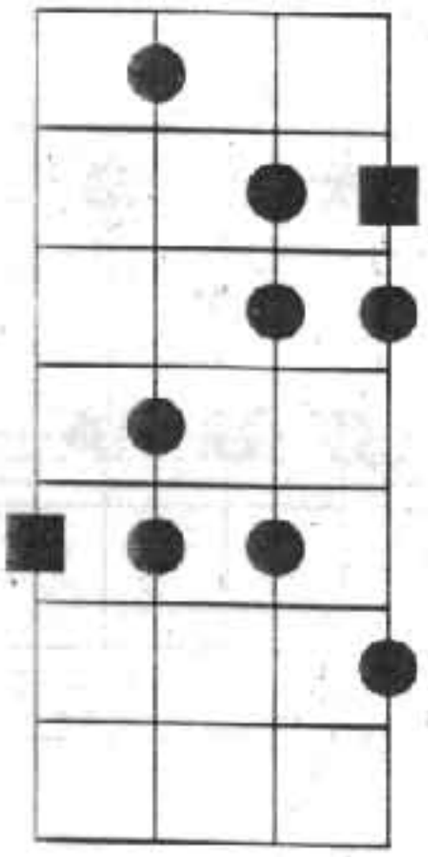
SPANISH EXAMPLE IN THE KEY OF E

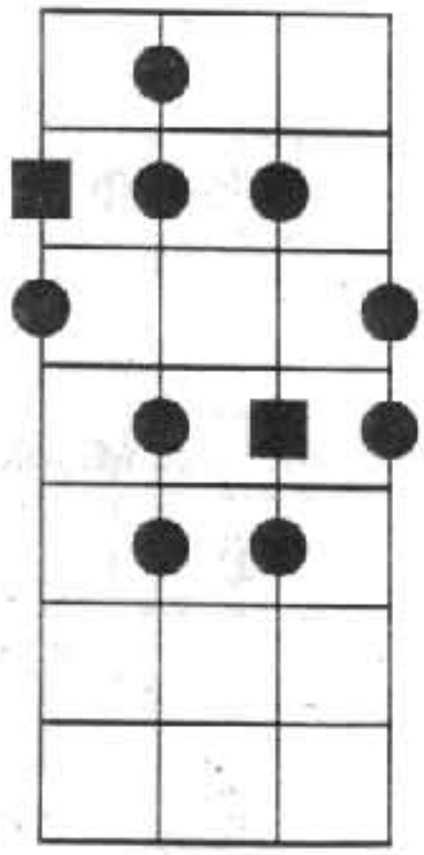
SPANISH SCALE FINGERINGS









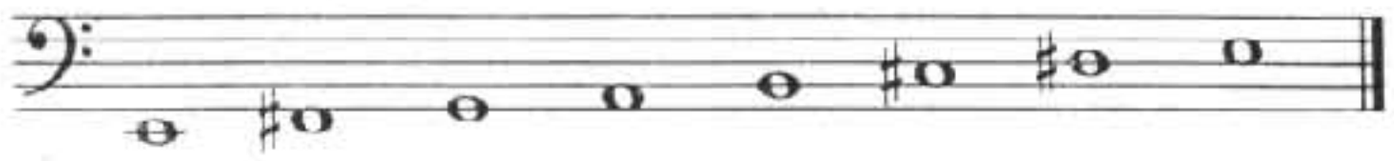


Melodic Minor Scales

Scale Formula

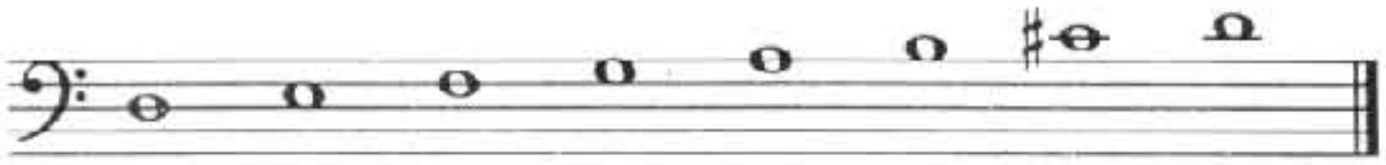
1 2 ♭3 4 5 6 7 8

E Melodic Minor

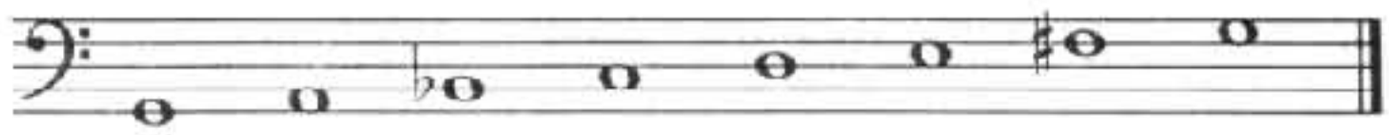


A Melodic Minor

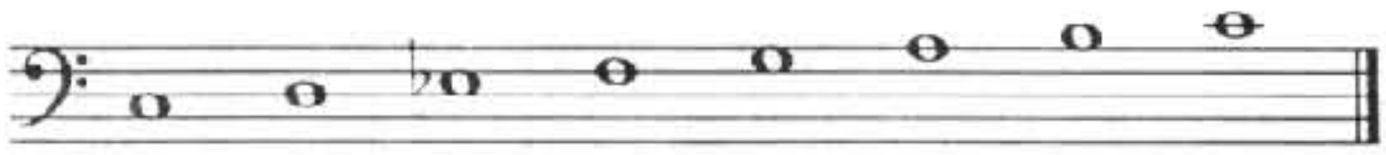
D Melodic Minor



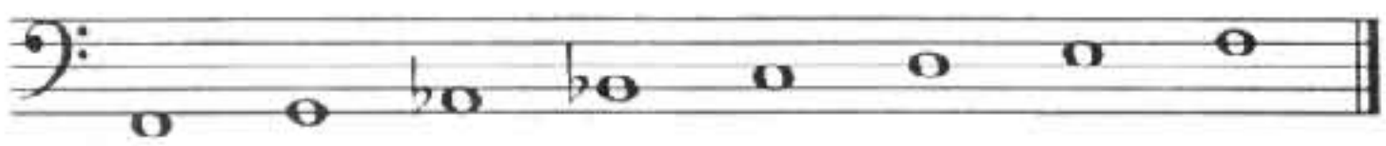
G Melodic Minor



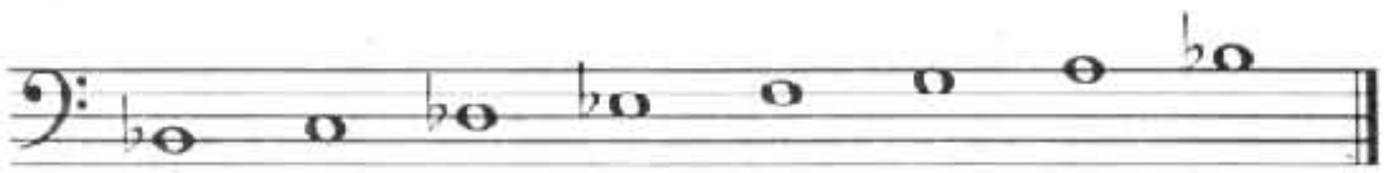
C Melodic Minor



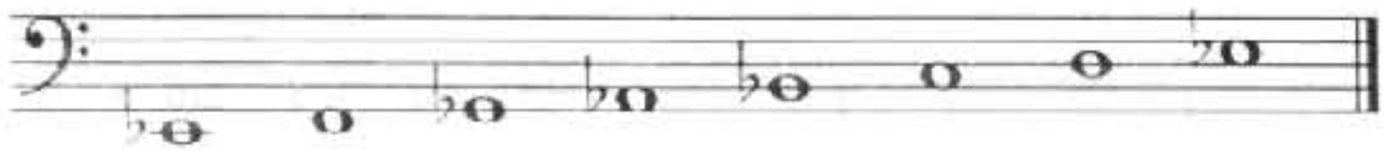
F Melodic Minor



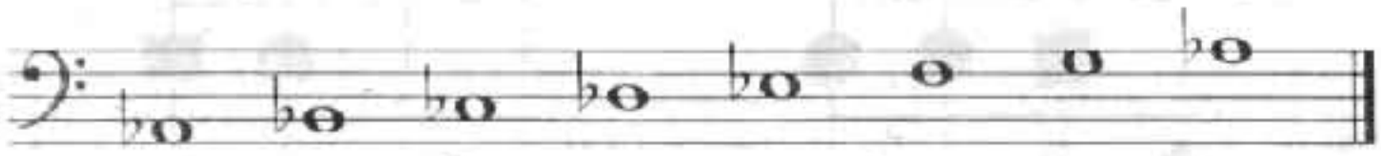
B♭ Melodic Minor



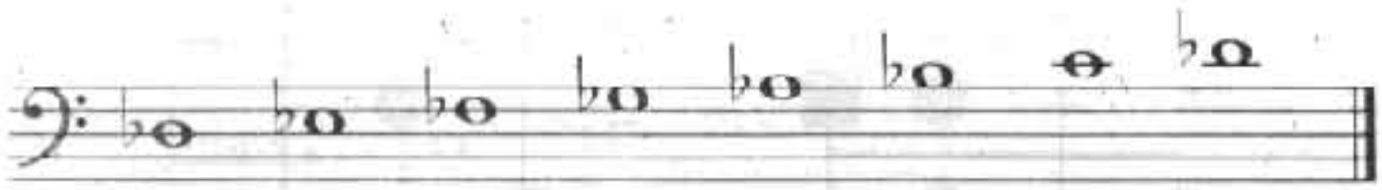
E♭ Melodic Minor



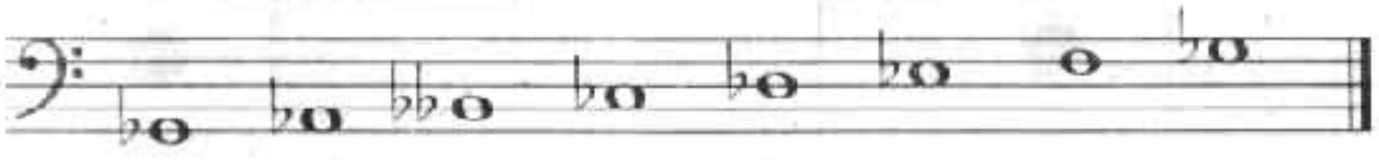
A♭ Melodic Minor



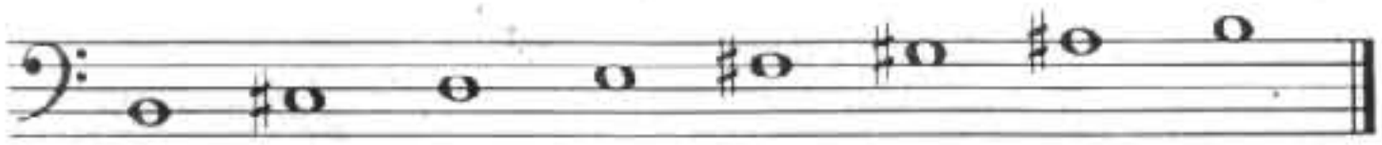
D♭ Melodic Minor



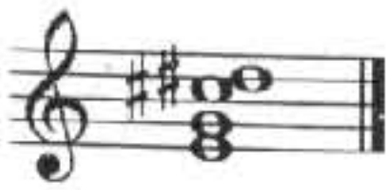
G♭ Melodic Minor



B Melodic Minor

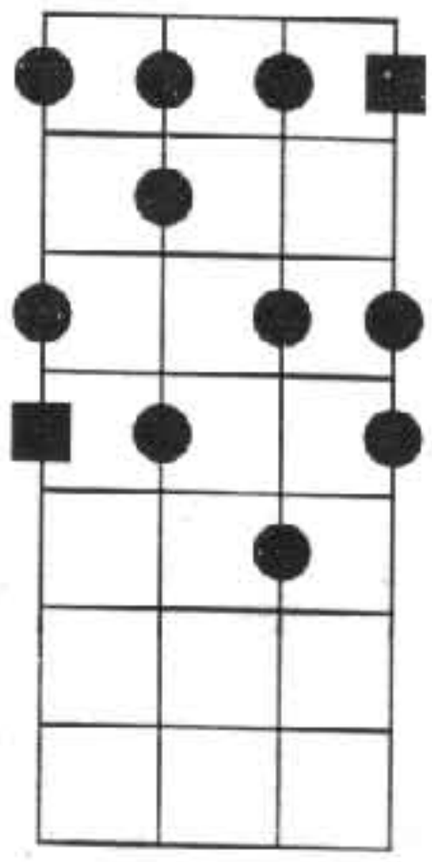


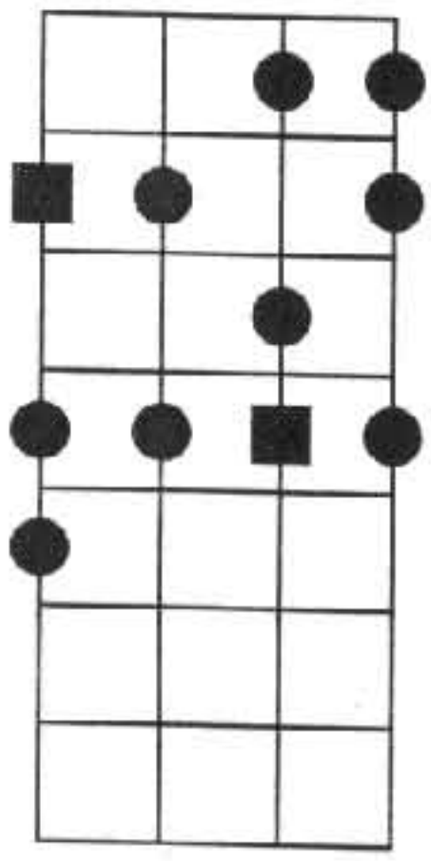
SAMPLE CHORD VOICING

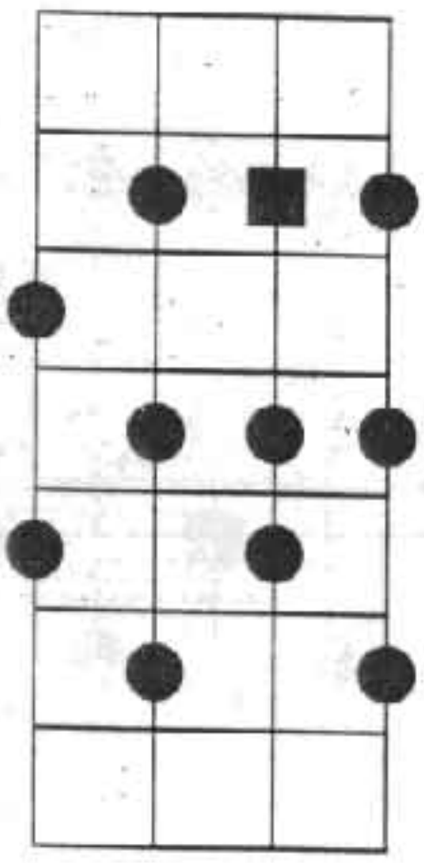


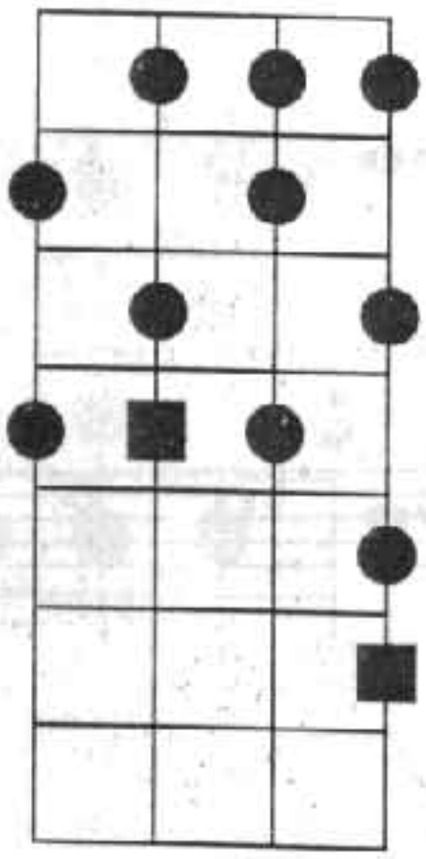
MELODIC MINOR EXAMPLE IN THE KEY OF E

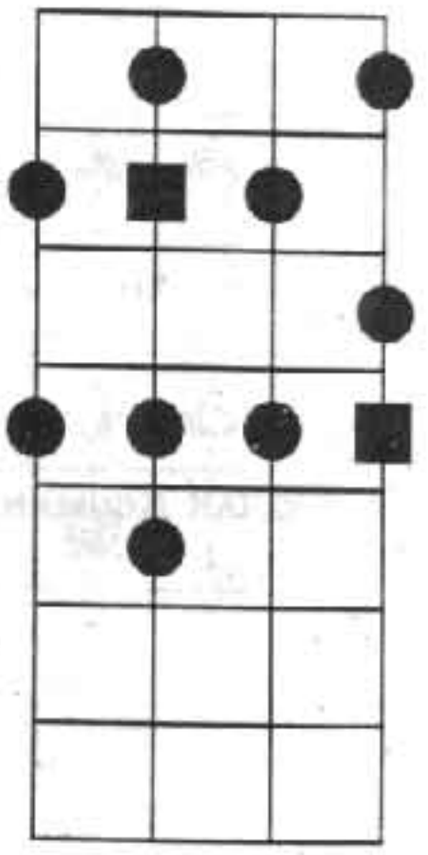
MELODIC MINOR SCALE FINGERINGS











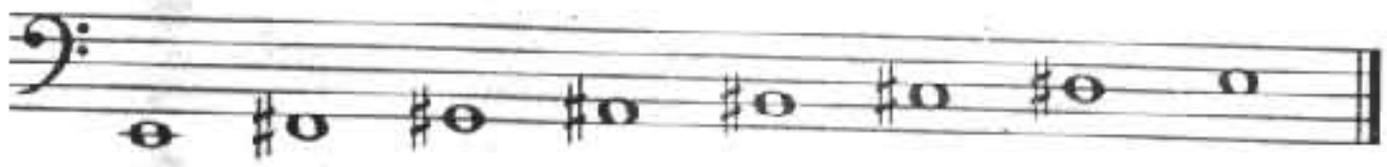
LYDIAN AUGMENTED SCALES

The ***Lydian Augmented Scale*** is a mode of the melodic minor scale. A lydian augmented scale contains the same notes as a melodic minor scale starting on the 3rd. In other words an E lydian augmented contains the same notes as a C♯ melodic minor scale.

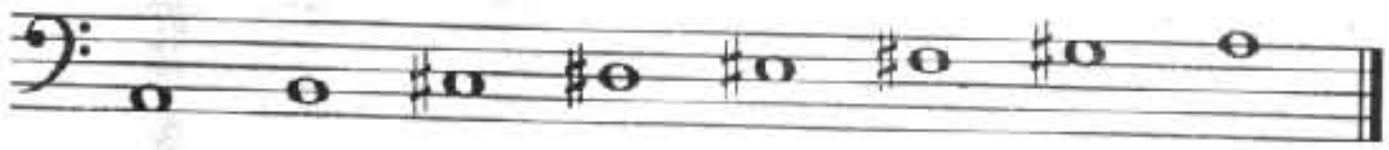
SCALE FORMULA

1 2 3 ♯4 ♯5 6 7 8

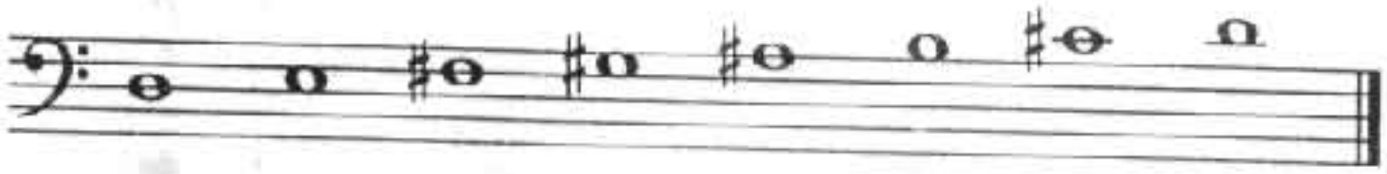
E LYDIAN AUGMENTED



A LYDIAN AUGMENTED

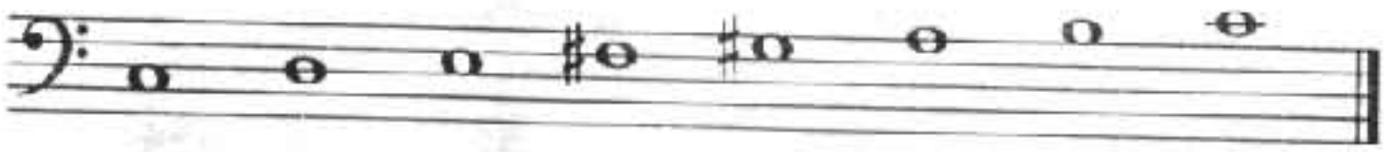


D LYDIAN AUGMENTED

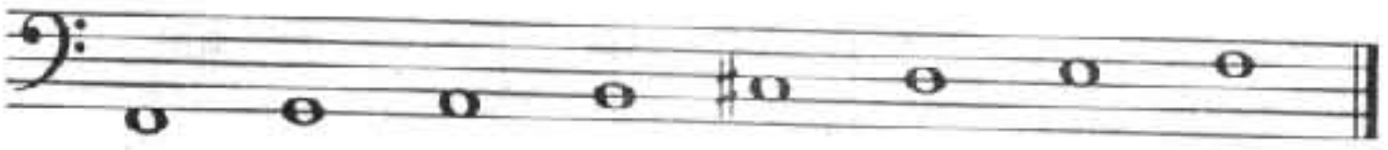


G LYDIAN AUGMENTED

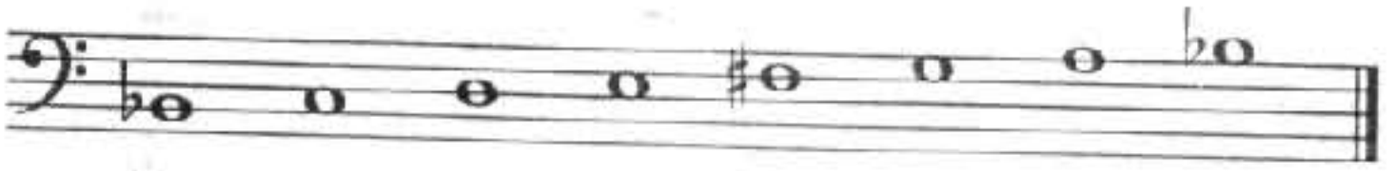
C LYDIAN AUGMENTED



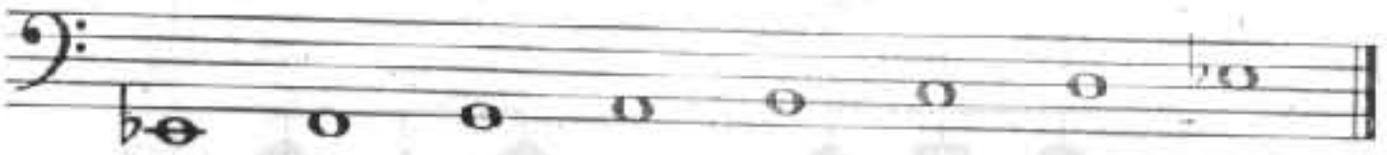
F LYDIAN AUGMENTED



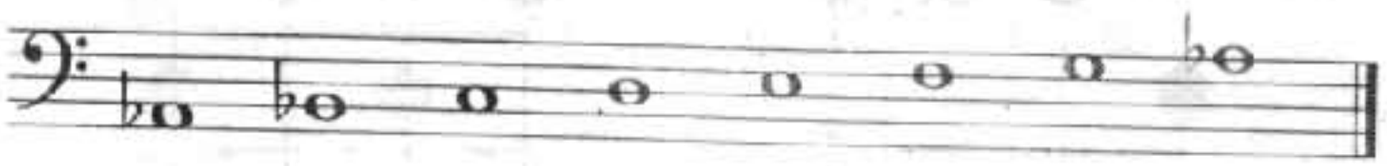
B♭ LYDIAN AUGMENTED



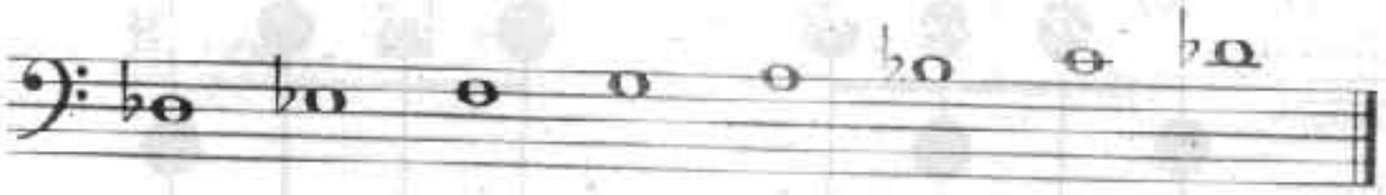
E♭ LYDIAN AUGMENTED



A♭ LYDIAN AUGMENTED

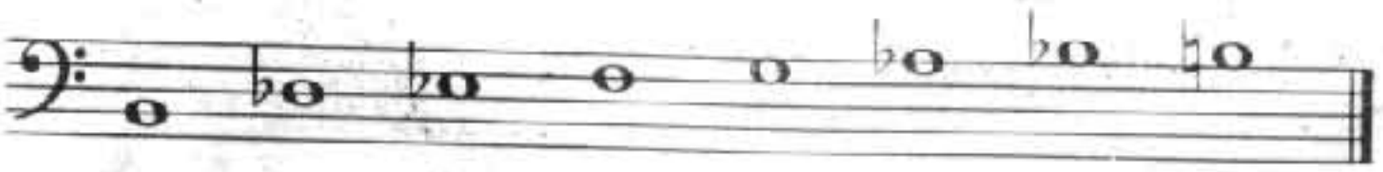


D♭ LYDIAN AUGMENTED

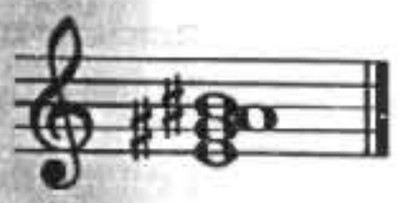


G♭ LYDIAN AUGMENTED

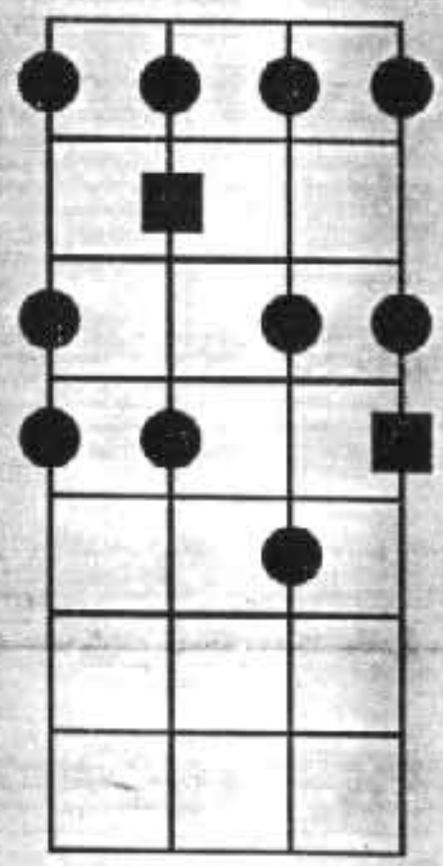
B LYDIAN AUGMENTED

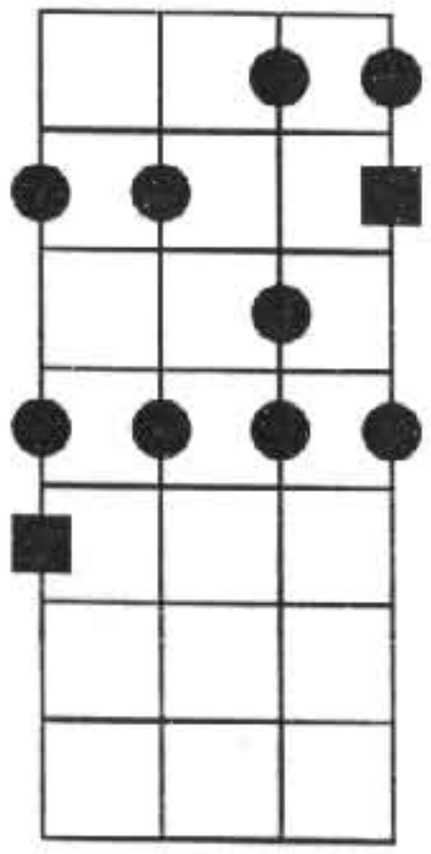


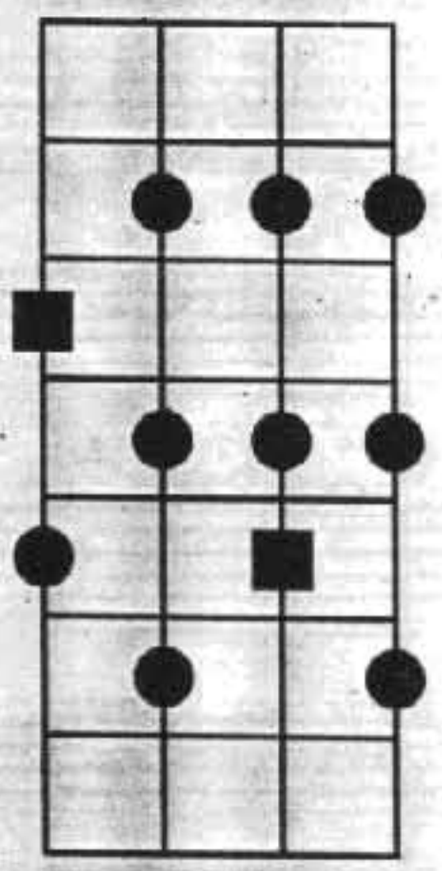
SAMPLE CHORD VOICING

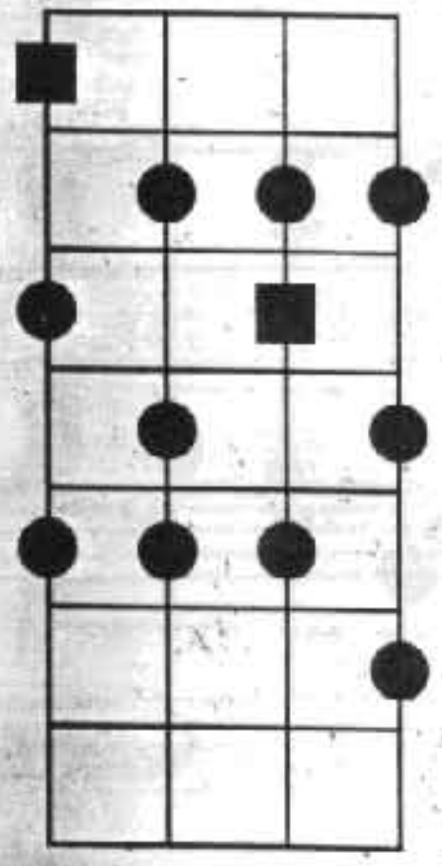


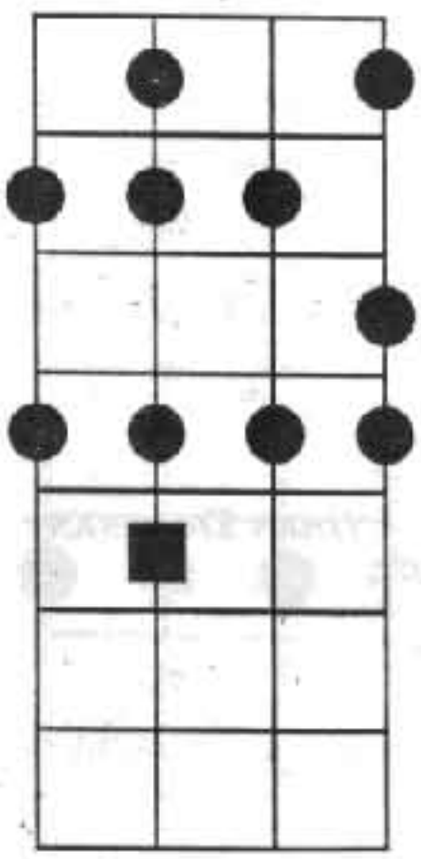
LYDIAN AUGMENTED EXAMPLE IN THE KEY OF E











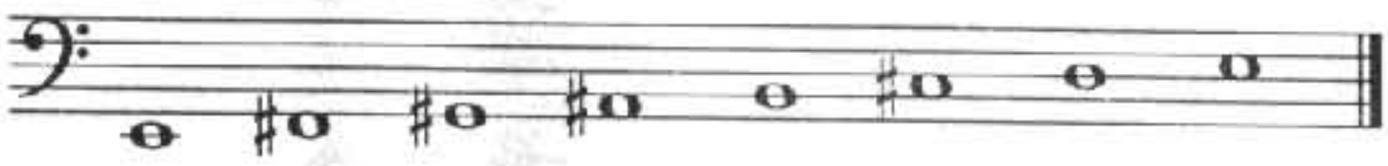
LYDIAN DOMINANT SCALES

he ***Lydian Dominant Scale*** is a mode of the melodic minor scale. A lydian dominant scale ontains the same notes as a melodic minor scale starting on the 4th. In other words an E ydian dominant contains the same notes as a B melodic minor scale.

SCALE FORMULA

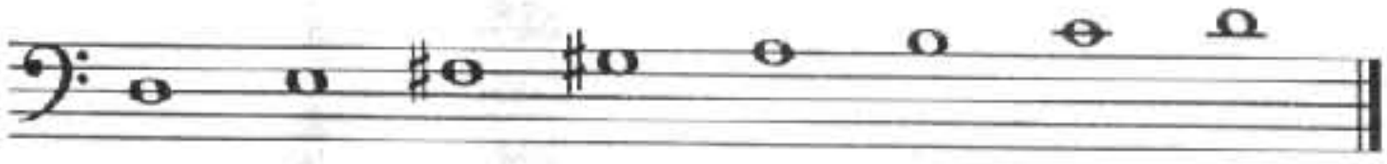
1 2 3 ♯4 5 6 ♭7 8

E LYDIAN DOMINANT

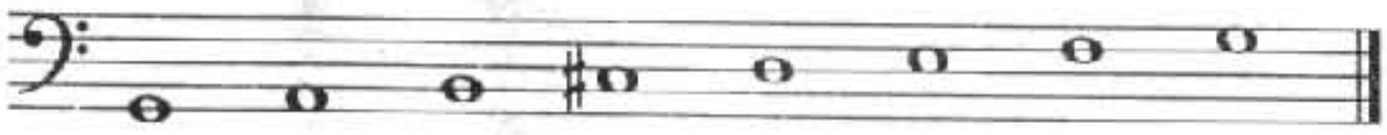


A LYDIAN DOMINANT

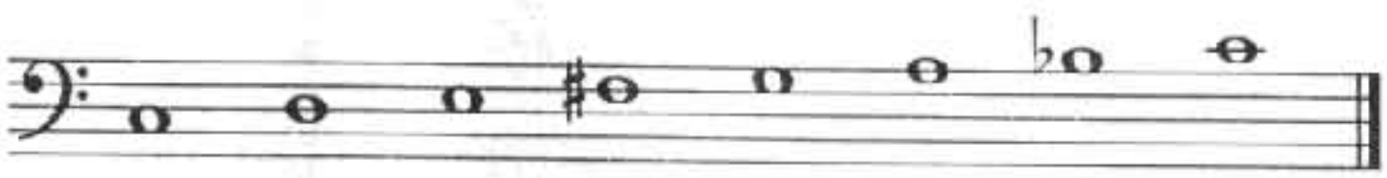
D LYDIAN DOMINANT



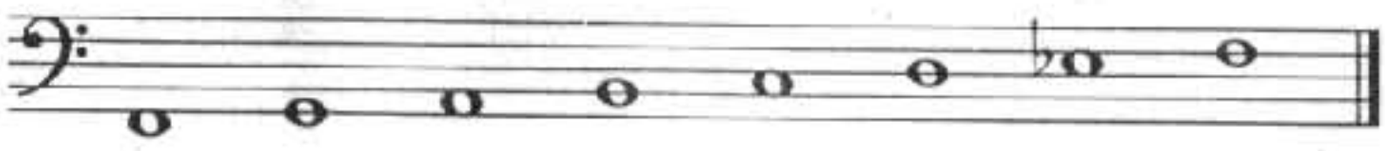
G LYDIAN DOMINANT



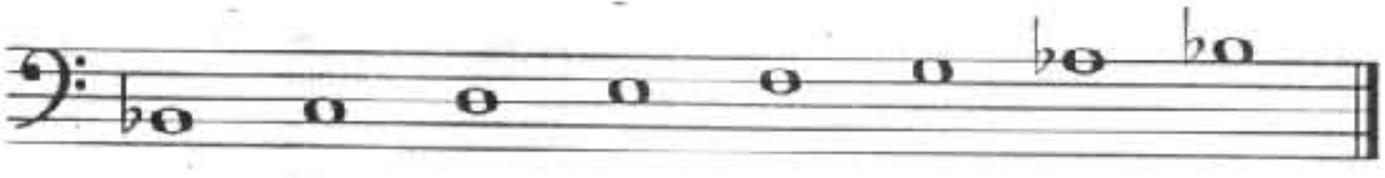
C LYDIAN DOMINANT



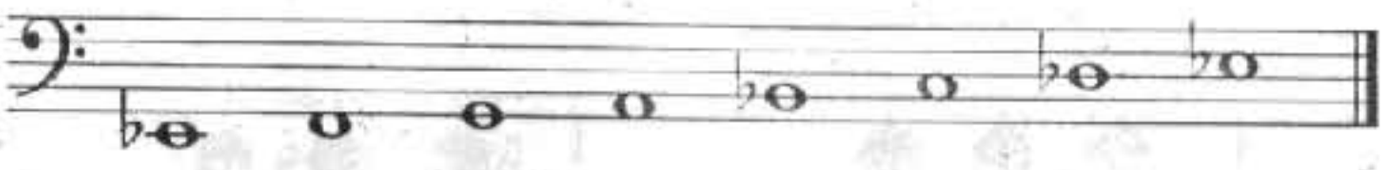
F LYDIAN DOMINANT



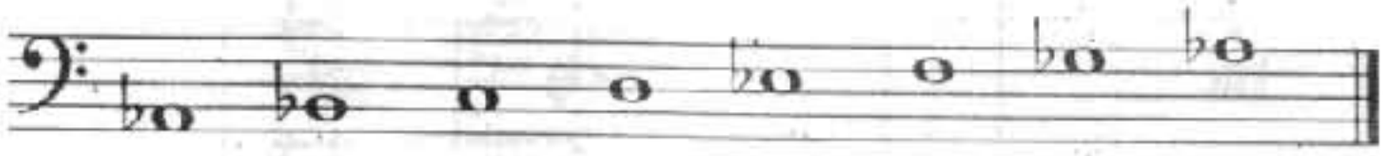
B♭ LYDIAN DOMINANT



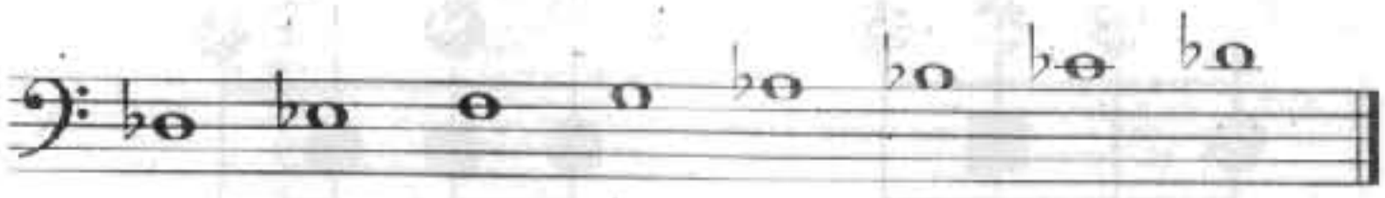
E♭ LYDIAN DOMINANT



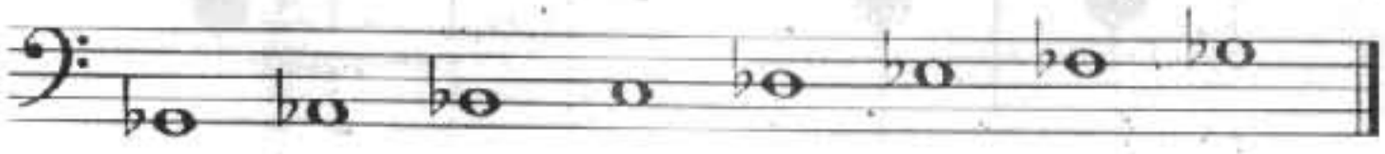
A♭ LYDIAN DOMINANT



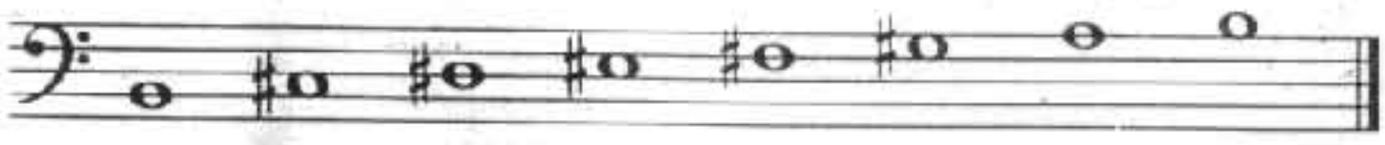
D♭ LYDIAN DOMINANT



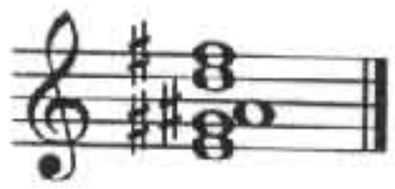
G♭ LYDIAN DOMINANT



B LYDIAN DOMINANT

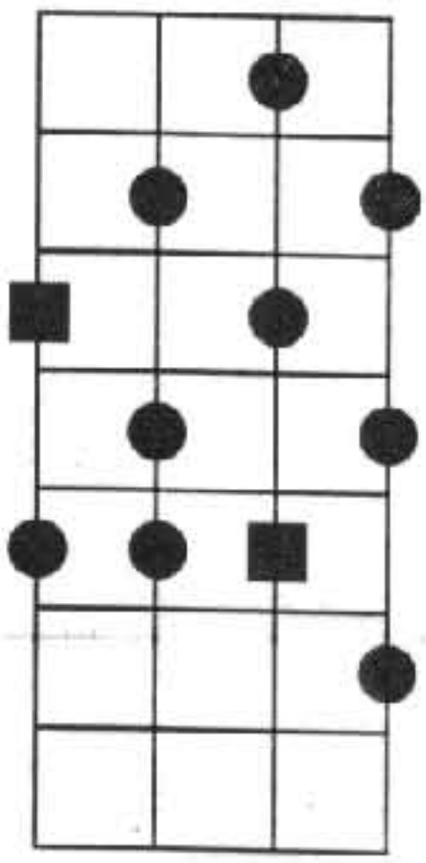


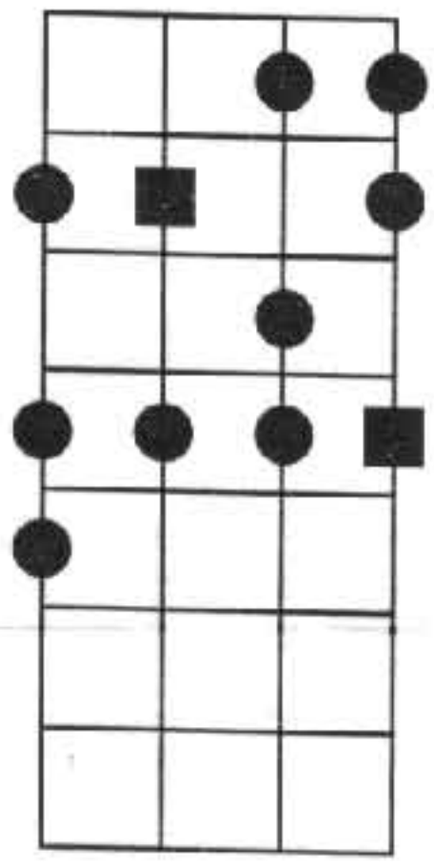
SAMPLE CHORD VOICING

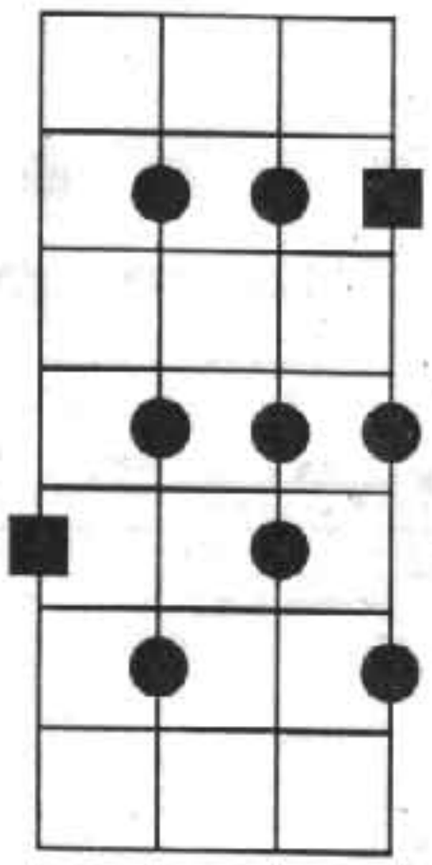


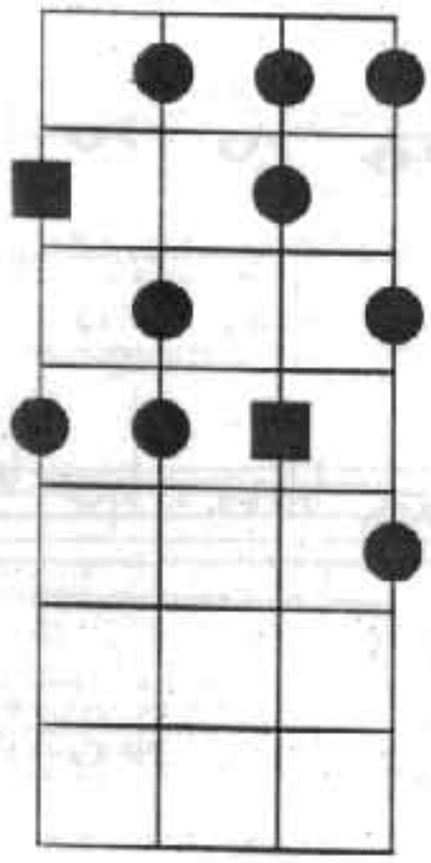
LYDIAN DOMINANT EXAMPLE IN THE KEY OF E

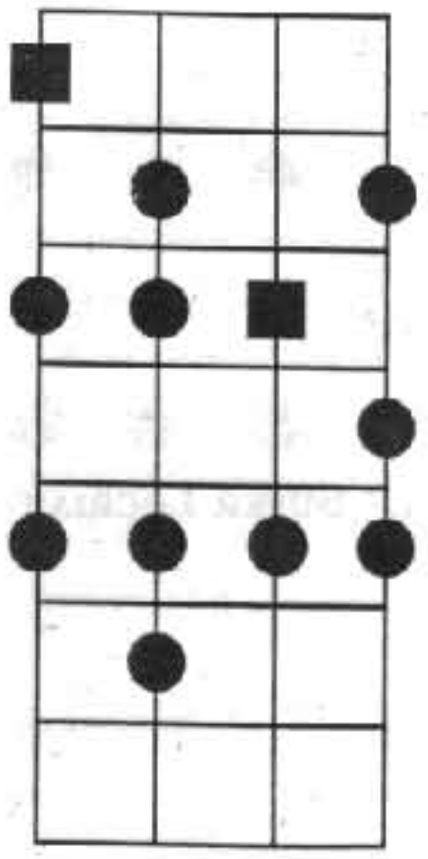
LYDIAN DOMINANT FINGERINGS











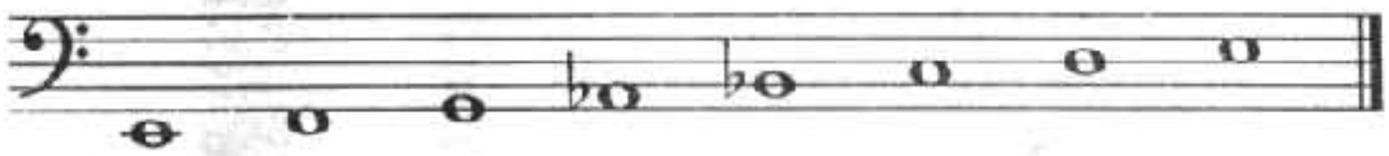
SUPER LOCRIAN SCALES

The ***Super Locrian*** (also known as Diminished/Wholetone) is a mode of the melodic minor scale. A super locrian scale contains the same notes as a melodic minor scale starting on the 7th. In other words an E super locrian contains the same notes as an F♯ melodic minor scale.

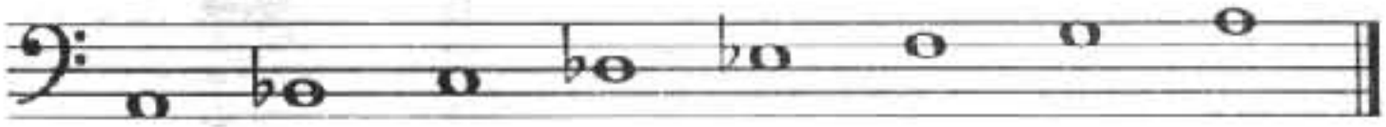
SCALE FORMULA

1 ♭2 ♭3 ♭4 ♭5 ♭6 ♭7 8

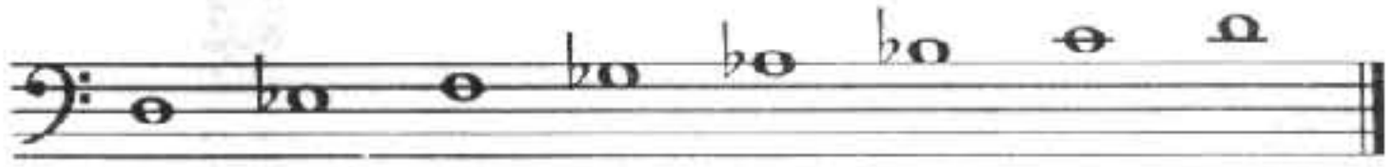
E SUPER LOCRIAN



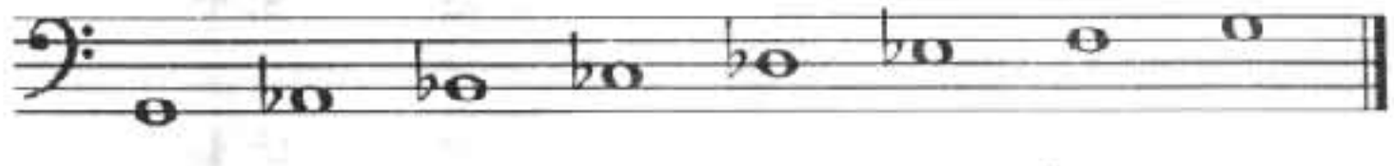
A SUPER LOCRIAN



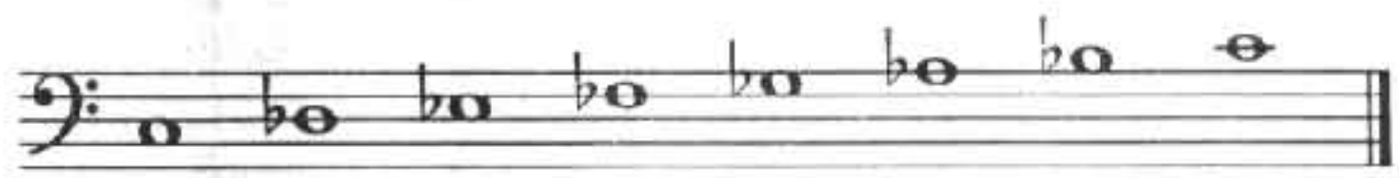
D SUPER LOCRIAN



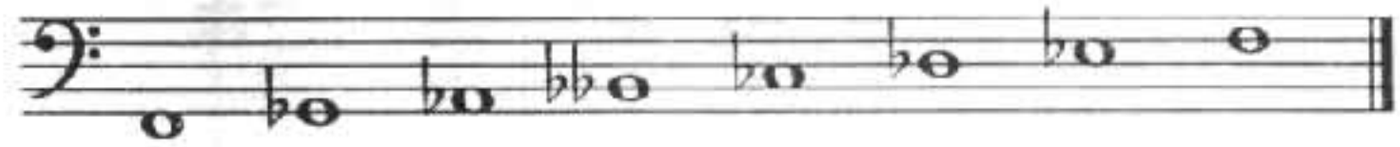
G SUPER LOCRIAN



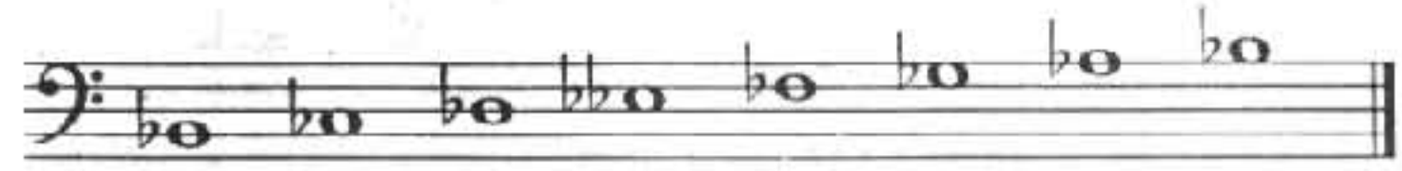
C SUPER LOCRIAN



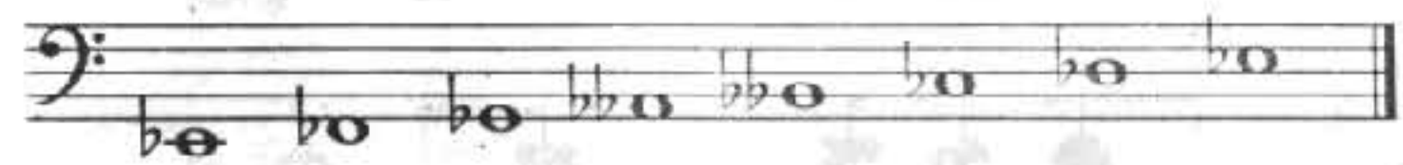
F SUPER LOCRIAN



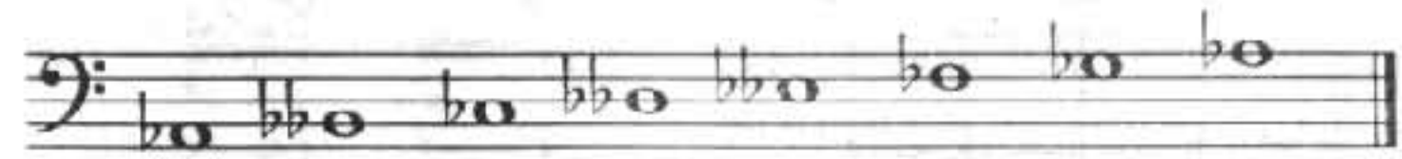
B♭ SUPER LOCRIAN



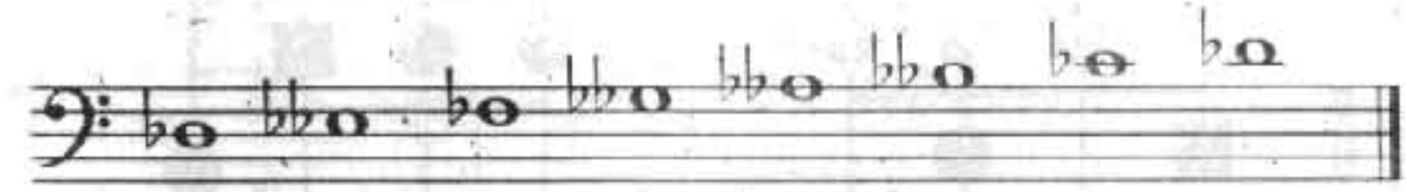
E♭ SUPER LOCRIAN



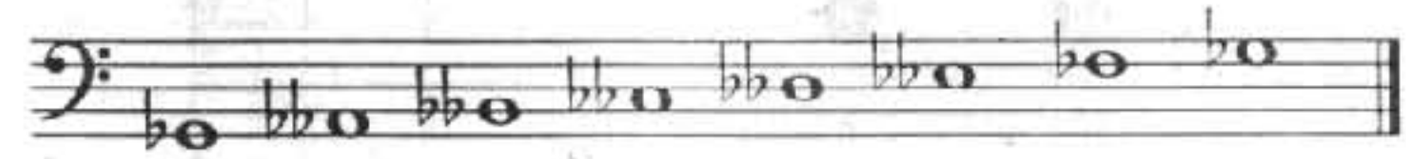
A♭ SUPER LOCRIAN



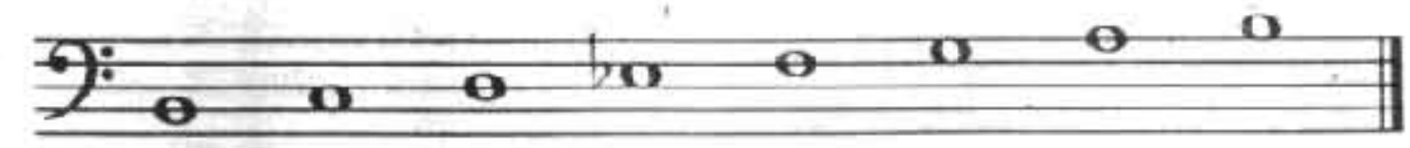
D♭ SUPER LOCRIAN



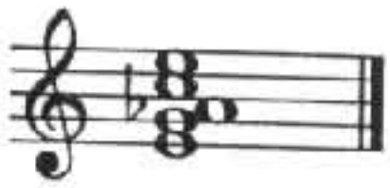
G♭ SUPER LOCRIAN



B SUPER LOCRIAN

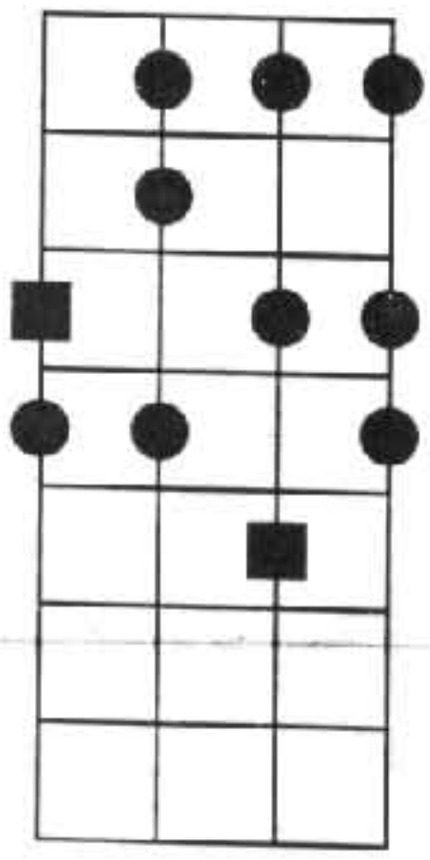


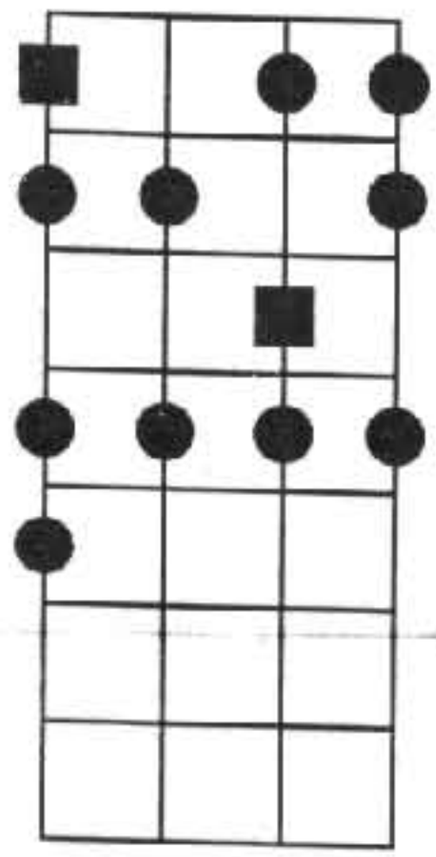
SAMPLE CHORD VOICING

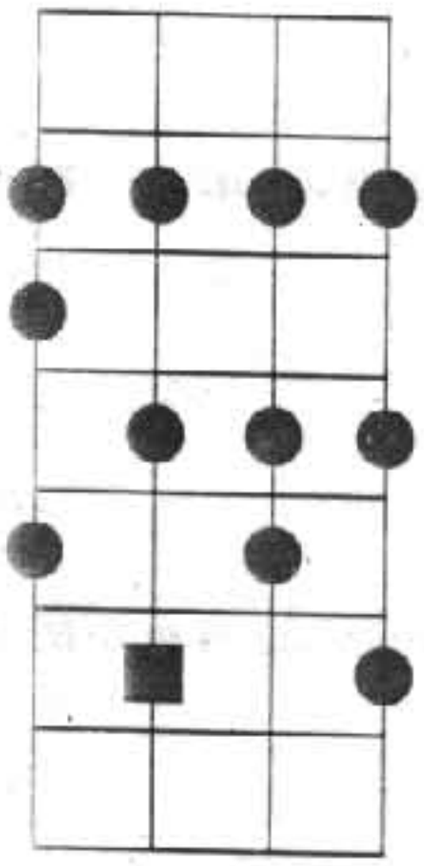


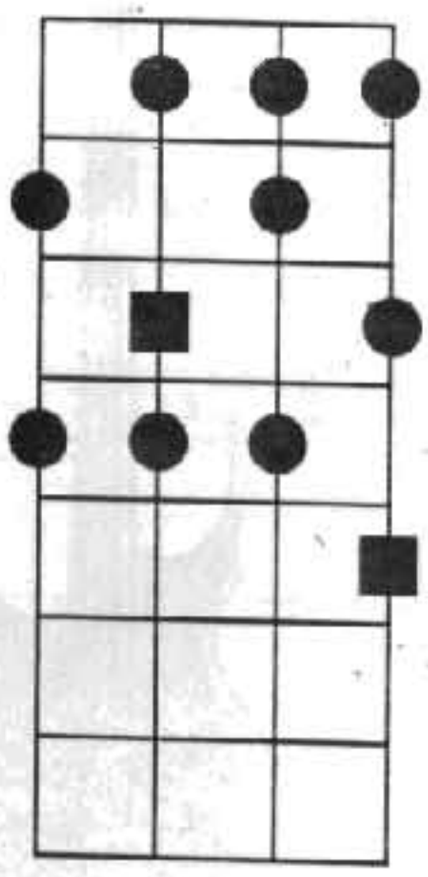
SUPER LOCRIAN EXAMPLE IN THE KEY OF E

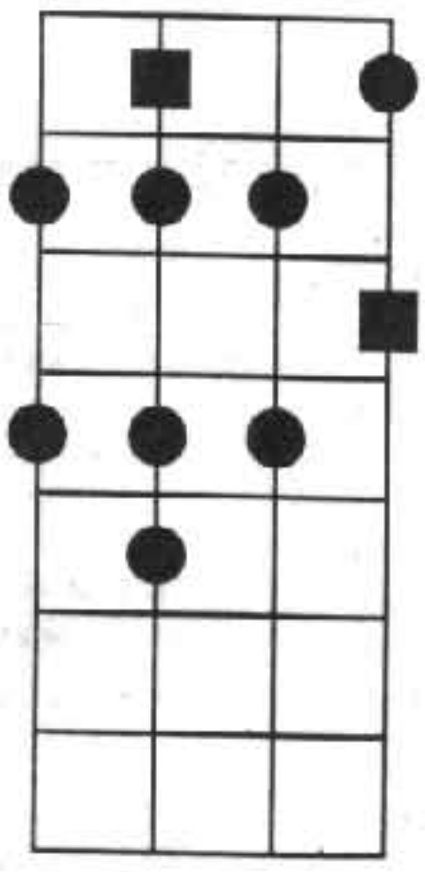
SUPER LOCRIAN FINGERINGS











MAJOR BLUES SCALES

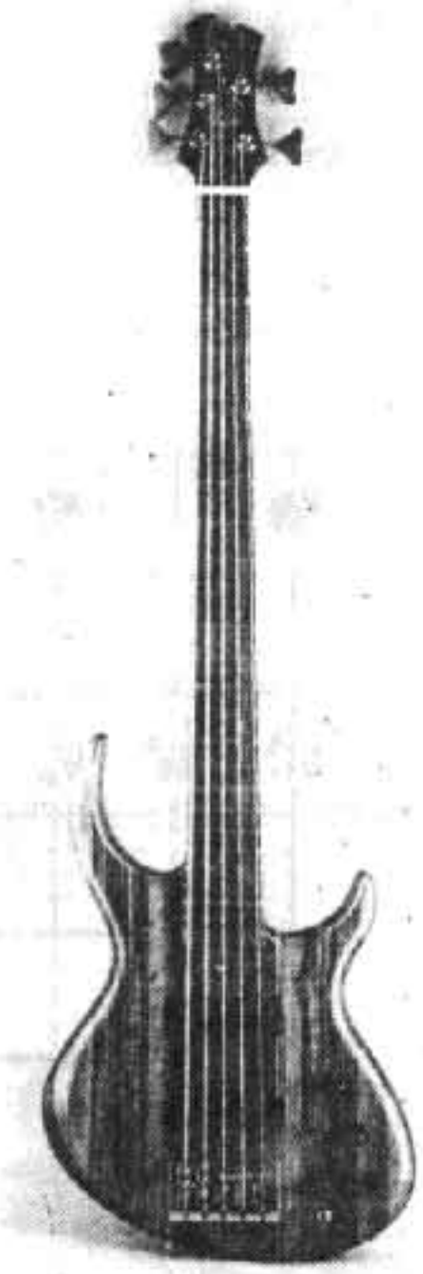
Basically, this scale is an extended form of a ***Pentatonic Scale***. Instead of five notes, this scale contains six notes, therefore, technically it's a member of the ***Hexatonic Family***.

THE BASIC MAJOR PENTATONIC SCALE

I. The Root or Tonic
II. The Major 2nd
III. The Major 3rd
IV. The Perfect 5th
V. The Major 6th

For the ***Blues Scale*** add the minor 3rd between the major 2nd and the major 3rd. So you now have:

I. The Root or Tonic
II. The Major 2nd
III. The Minor 3rd
IV. The Major 3rd
V. The Perfect 5th
VI. The Major 6th

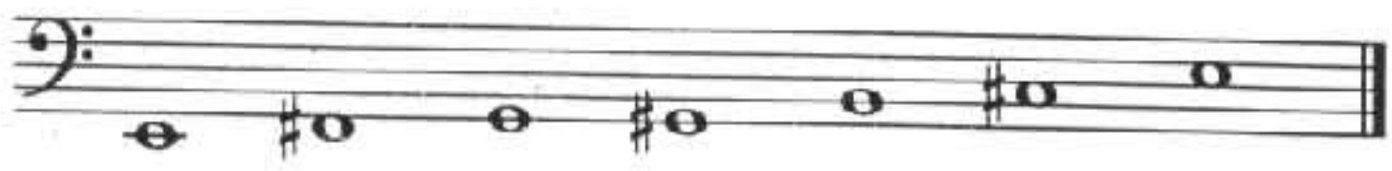


MAJOR BLUES SCALES

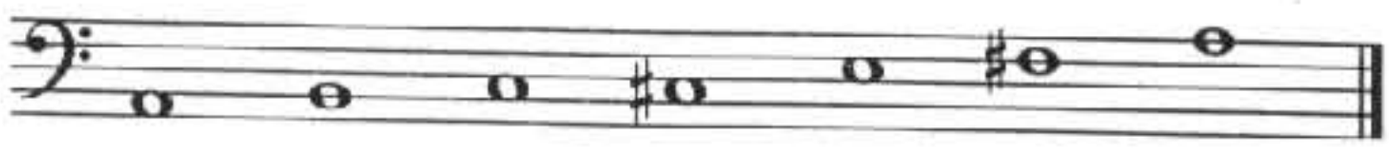
SCALE FORMULA

1 2 ♭3 3 5 6 8

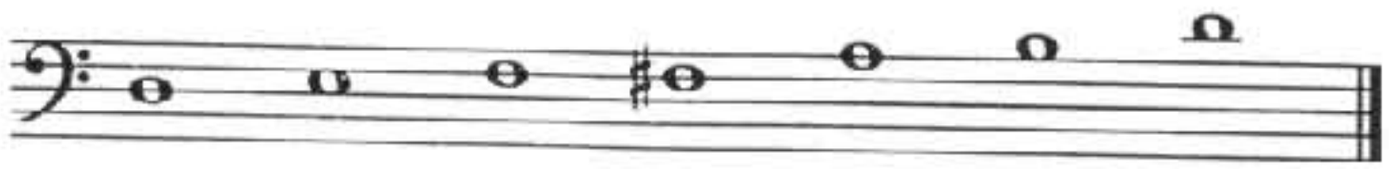
E MAJOR BLUES SCALE



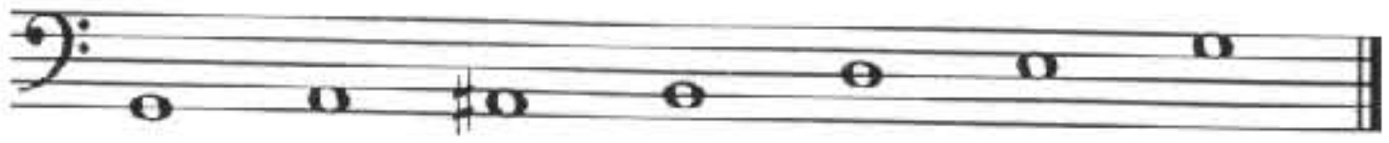
A MAJOR BLUES SCALE



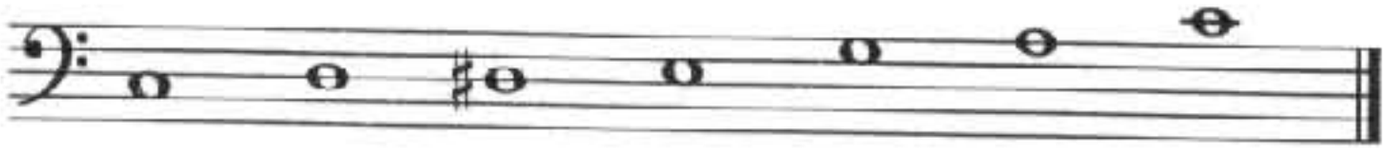
D MAJOR BLUES SCALE



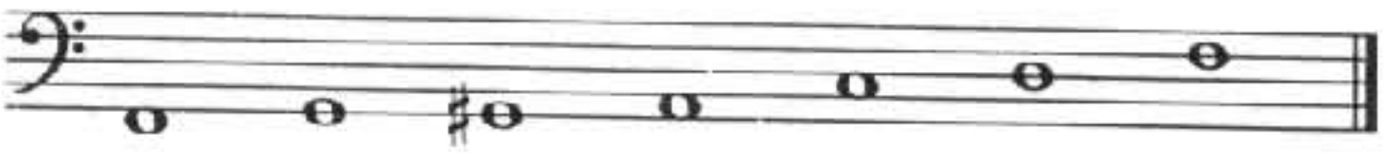
G MAJOR BLUES SCALE



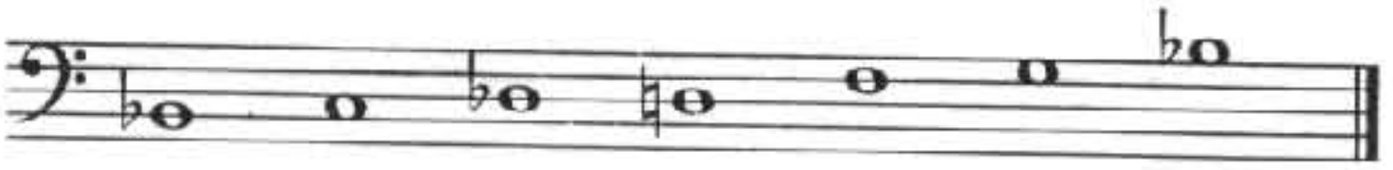
C MAJOR BLUES SCALE



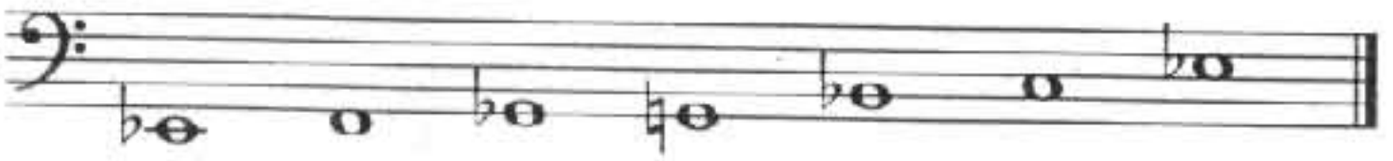
F MAJOR BLUES SCALE



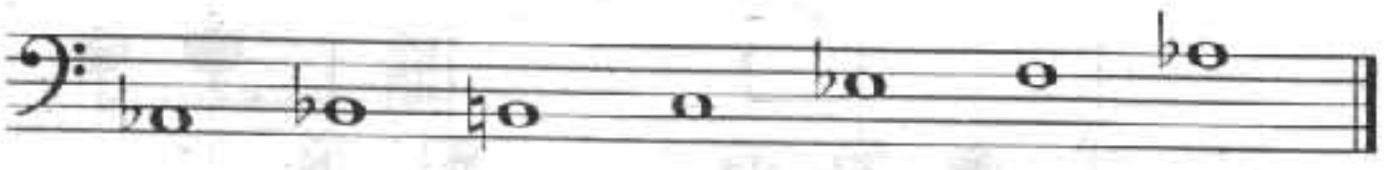
B♭ MAJOR BLUES SCALE



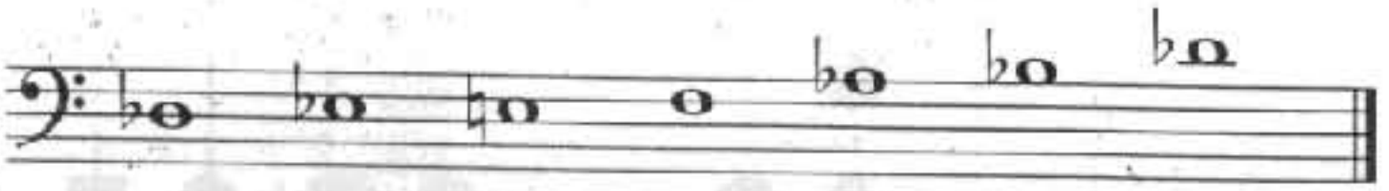
E♭ MAJOR BLUES SCALE



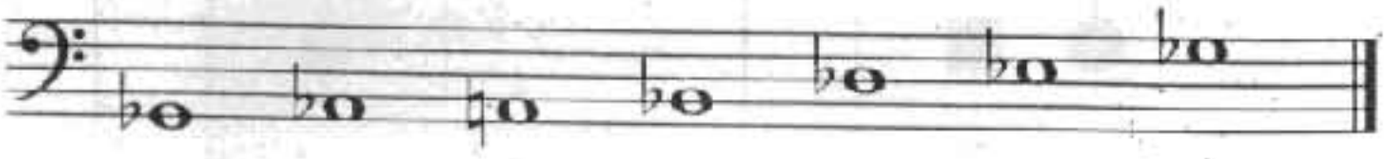
A♭ MAJOR BLUES SCALE



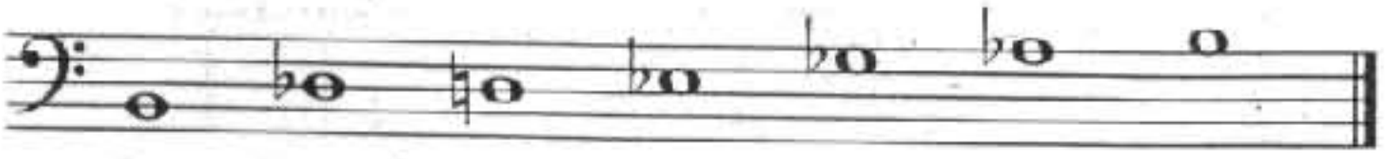
D♭ MAJOR BLUES SCALE



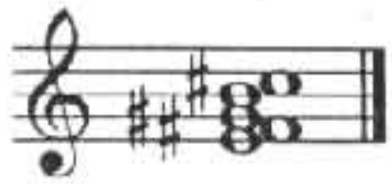
G♭ MAJOR BLUES SCALE



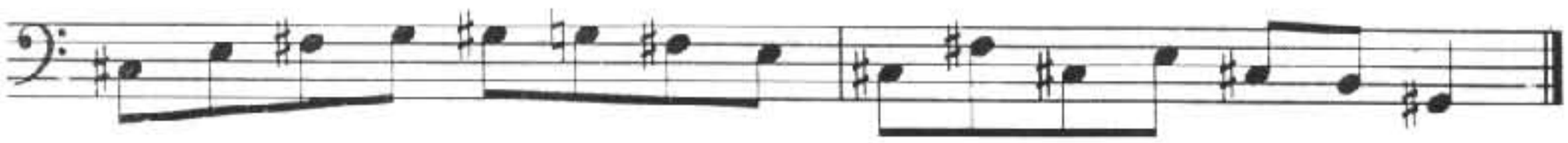
B MAJOR BLUES SCALE



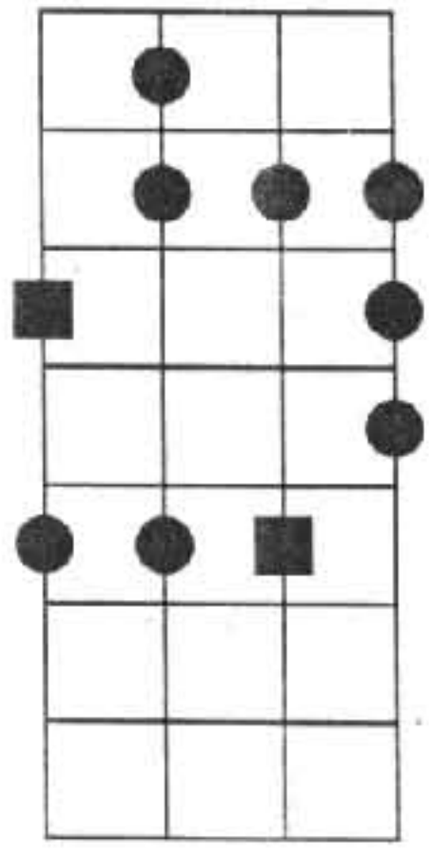
SAMPLE CHORD VOICING

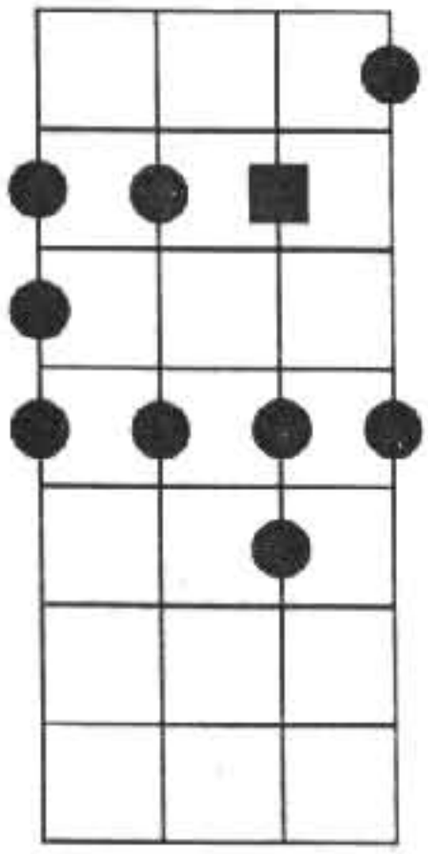


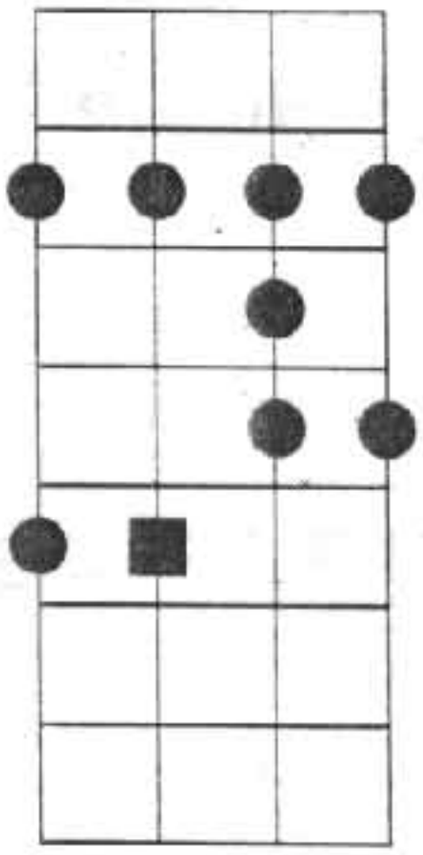
MAJOR BLUES EXAMPLE IN THE KEY OF E

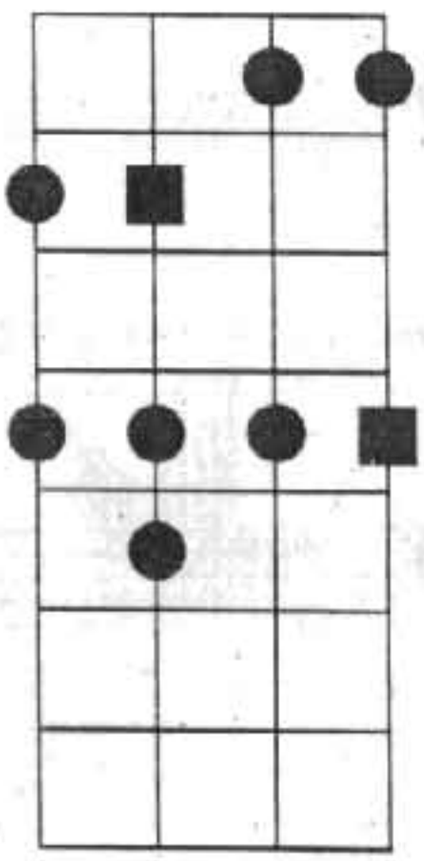


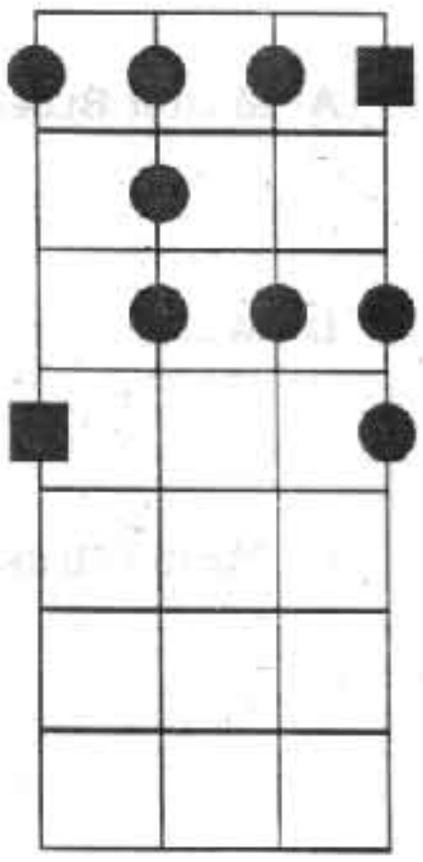
MAJOR BLUES SCALE FINGERINGS











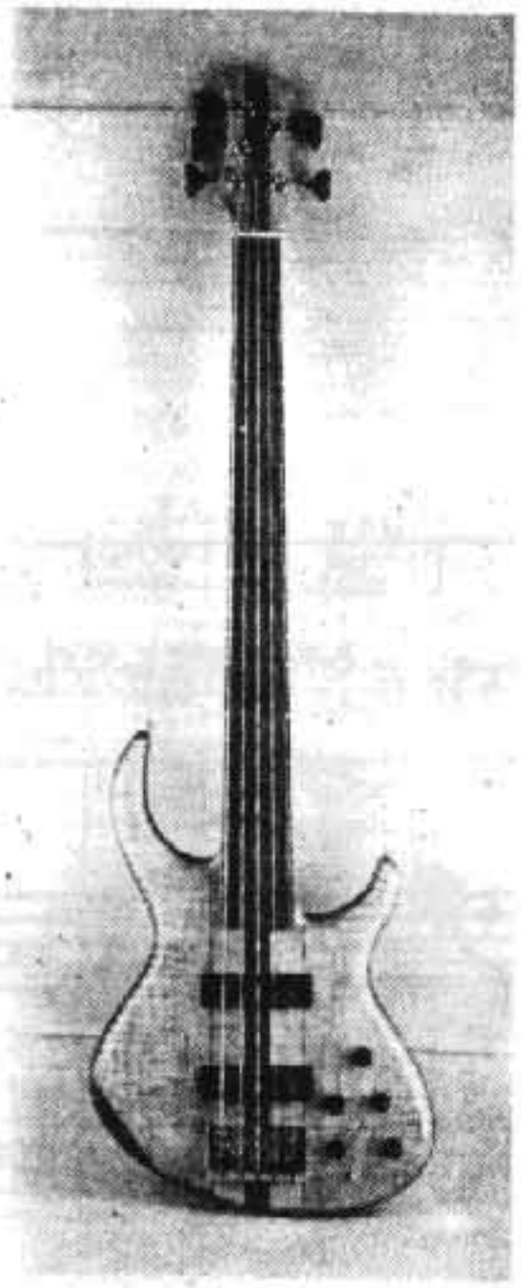
MINOR BLUES SCALES

The relationship of the ***Minor Pentatonic*** to the ***Major Pentatonic*** exists much in the same way as the ***Diatonic*** and ***Modal*** concepts and looks like this:

I. The Root or Tonic
II. The Minor 3rd
III. The Perfect 4th
IV. The Perfect 5th
V. The Minor 7th

Now add the flatted 5th or the Sharp 4th in between the Perfect 4th and 5th intervals, and you have the ***Minor Blues Scale***:

I. The Root or Tonic
II. The Minor 3rd
III. The Perfect 4th
IV. The Flat 5th or Raised 4th
V. The Perfect 5th
VI. The Minor 7th

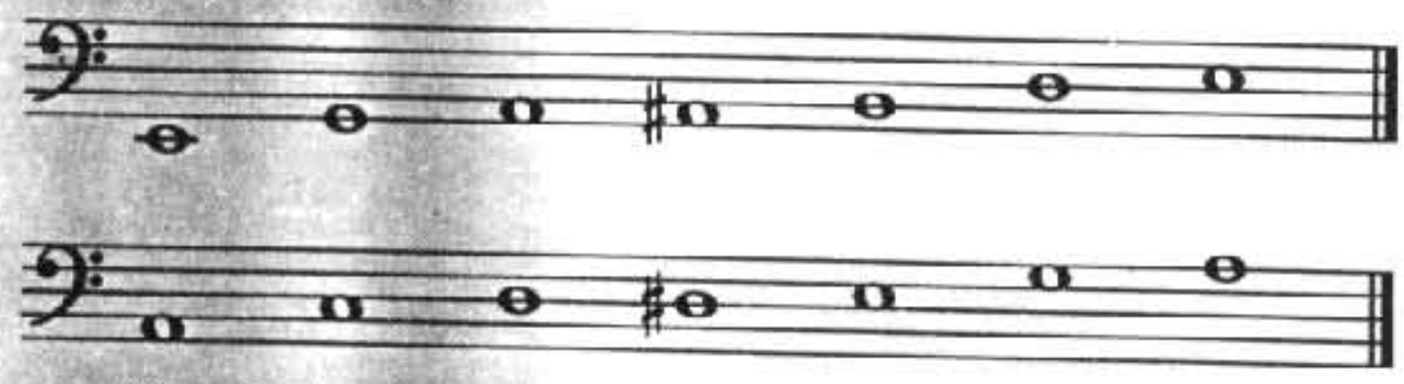


MINOR BLUES SCALES

SCALE FORMULA

1 ♭3 4 ♭5 5 ♭7 8

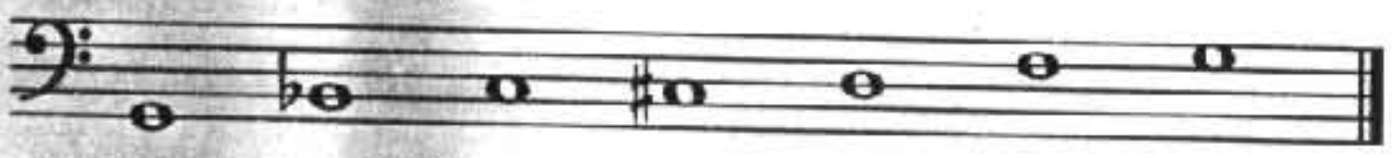
E MINOR BLUES SCALE



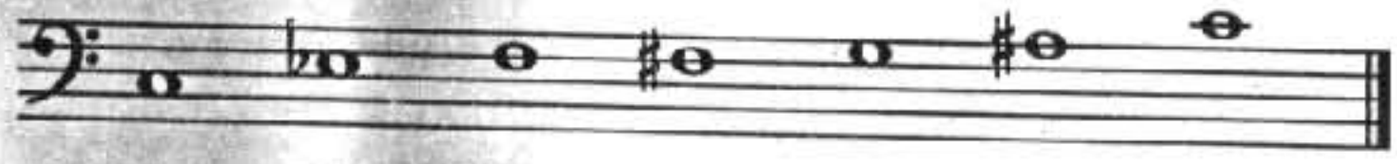
A MINOR BLUES SCALE

D MINOR BLUES SCALE

G MINOR BLUES SCALE

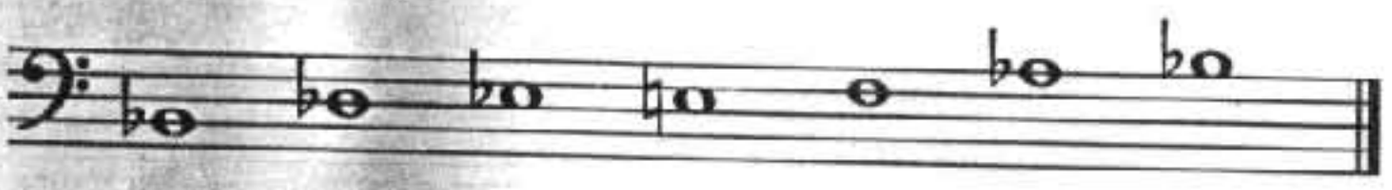


C MINOR BLUES SCALE



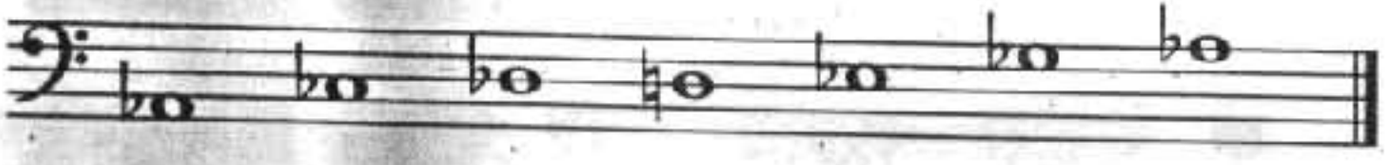
F MINOR BLUES SCALE

B♭ MINOR BLUES SCALE

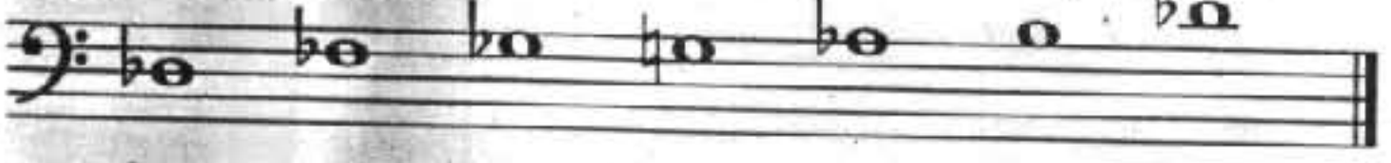


E♭ MINOR BLUES SCALE

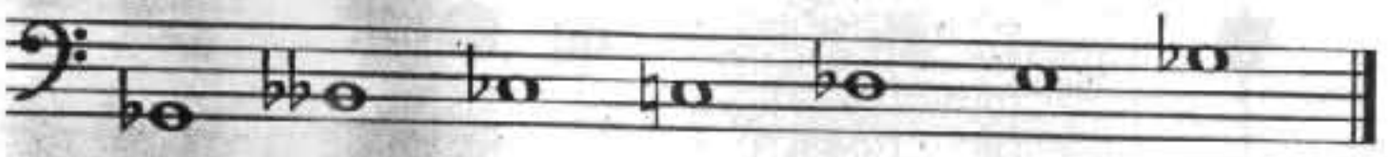
A♭ MINOR BLUES SCALE



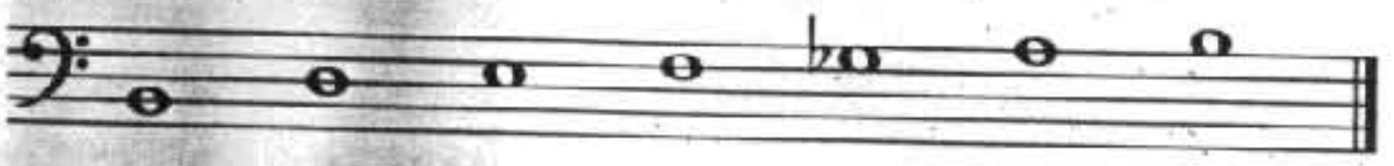
D♭ MINOR BLUES SCALE



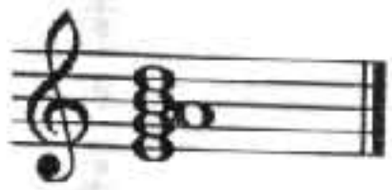
G♭ MINOR BLUES SCALE



B MINOR BLUES SCALE

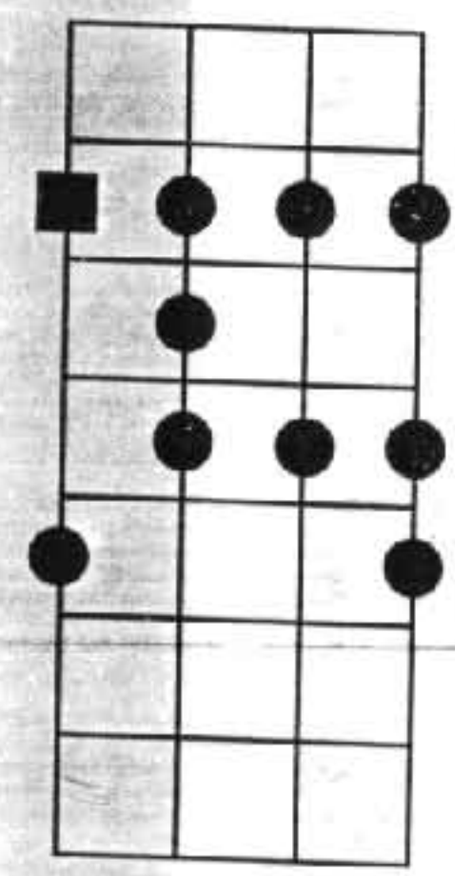


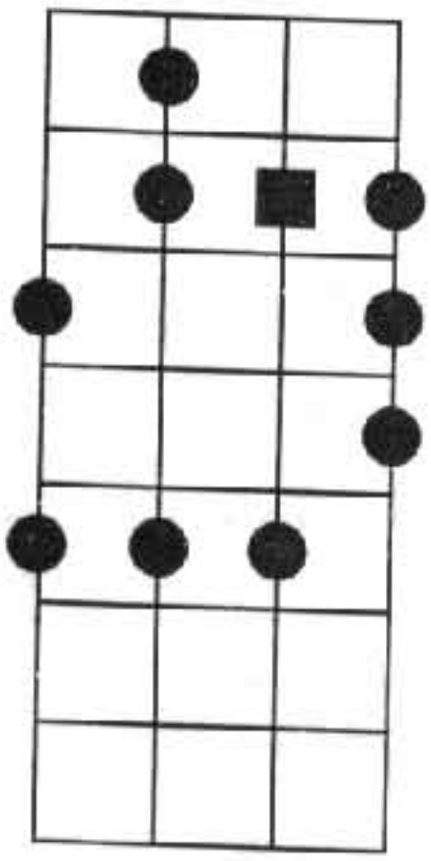
SAMPLE CHORD VOICING

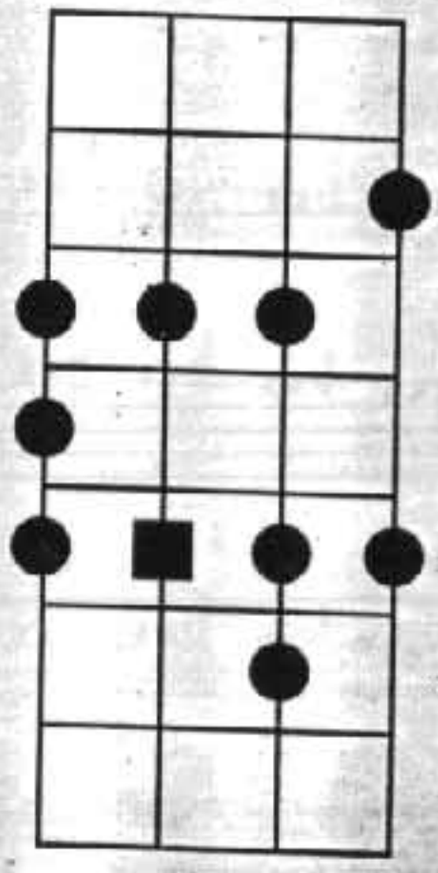


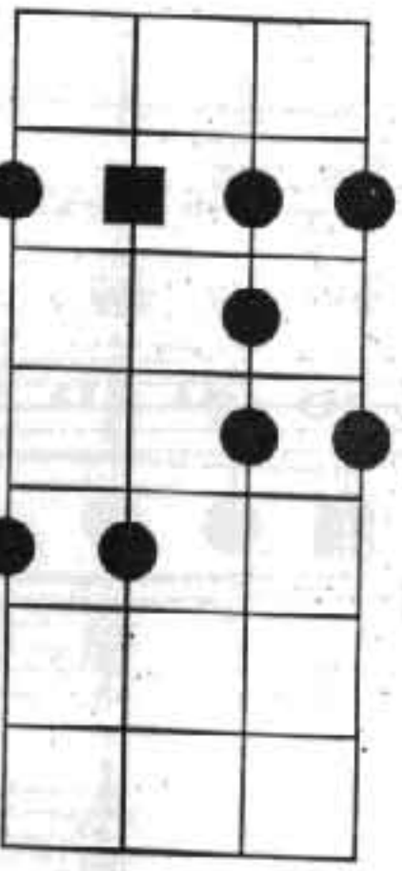
MINOR BLUES EXAMPLE IN THE KEY OF E

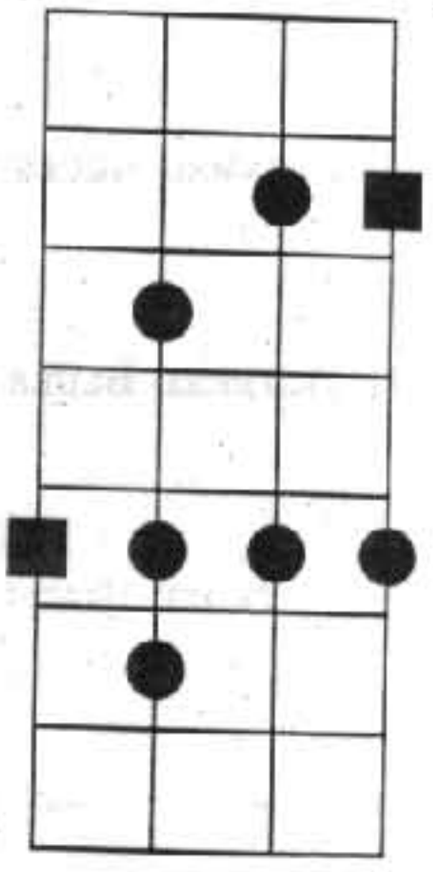
MINOR BLUES SCALE FINGERINGS











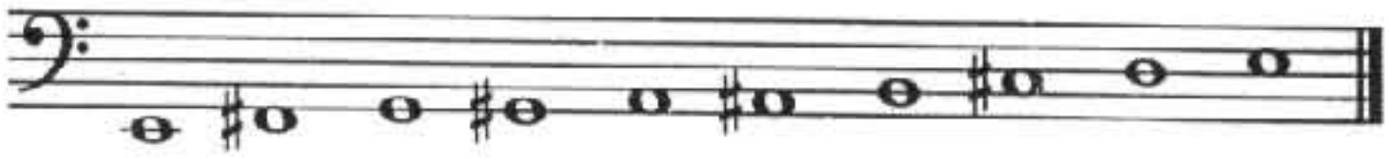
ALTERED BLUES SCALES

Here is an example of an altered blues scale which can be used to create a more chromatic sound, and is related to the ***Major Blues Scale***.

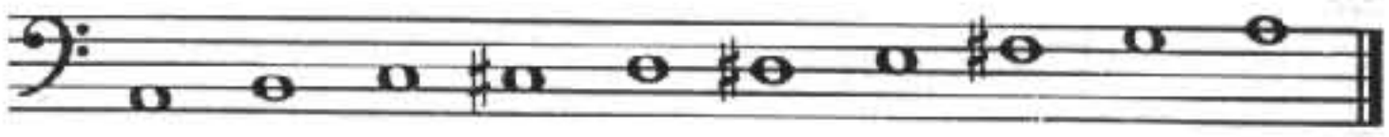
SCALE FORMULA

1 2 ♭3 3 4 ♭5 5 6 ♭7 8

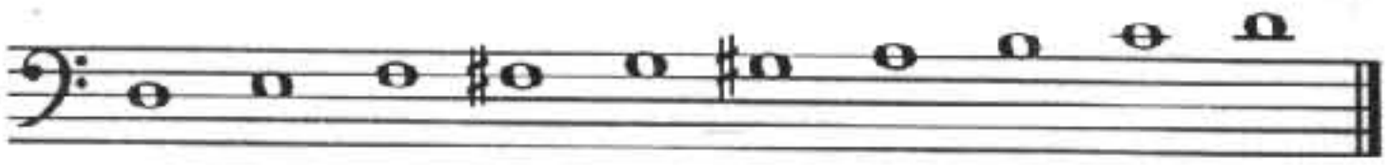
E ALTERED BLUES SCALE



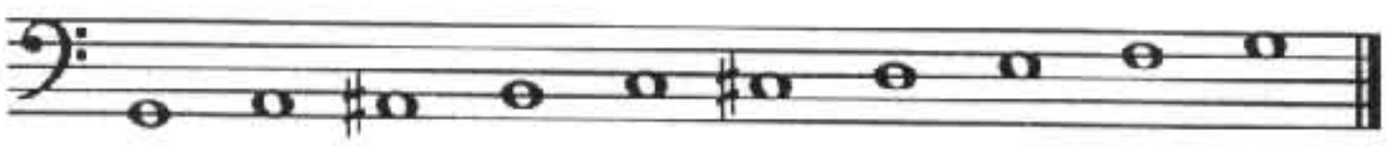
A ALTERED BLUES SCALE



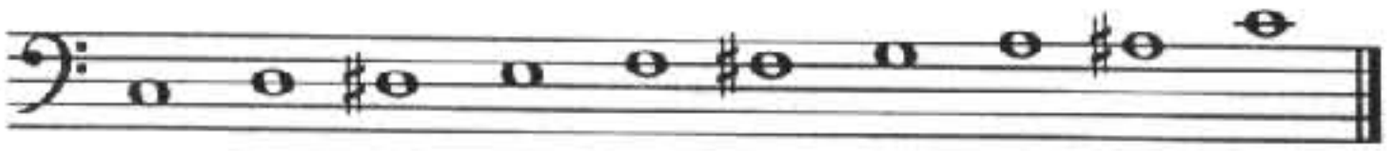
D ALTERED BLUES SCALE



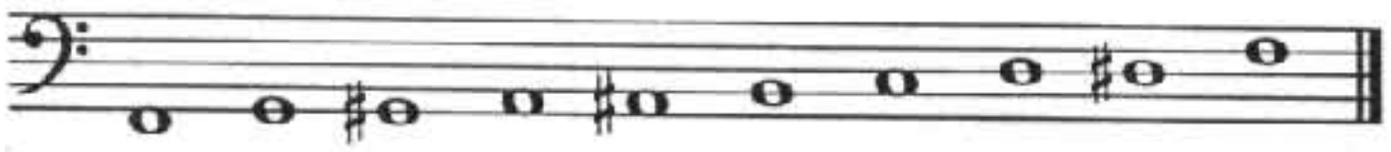
G ALTERED BLUES SCALE



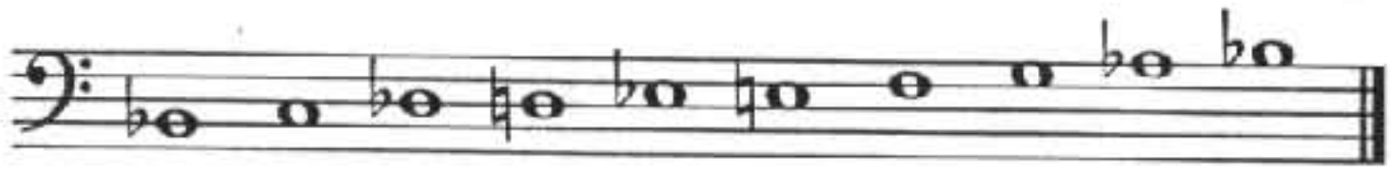
C ALTERED BLUES SCALE



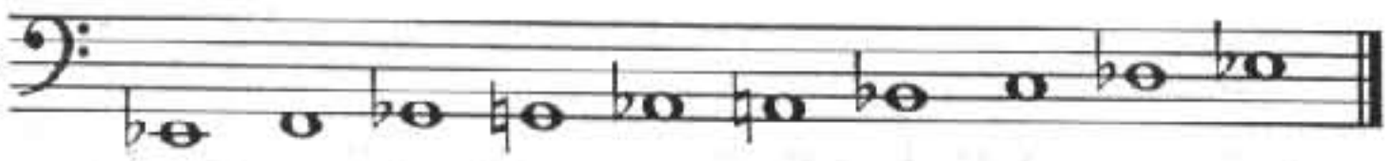
F ALTERED BLUES SCALE



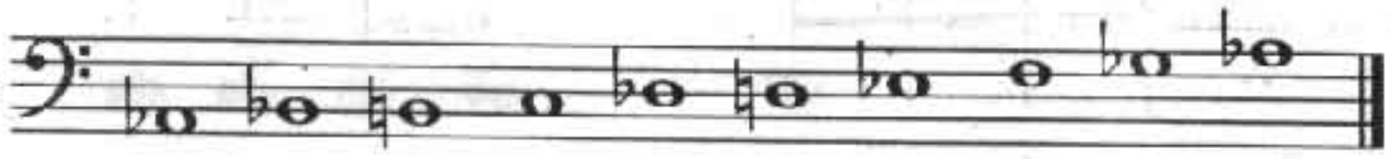
B♭ ALTERED BLUES SCALE



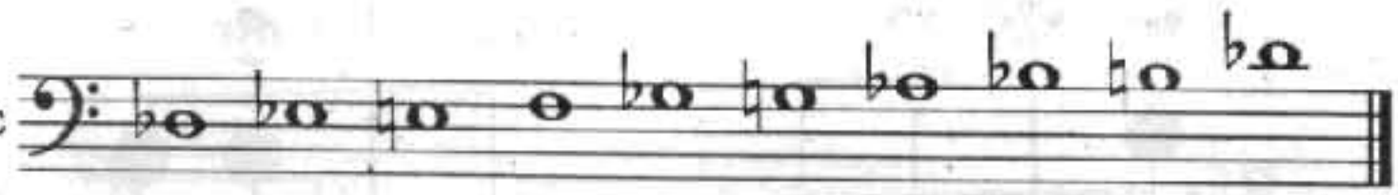
E♭ ALTERED BLUES SCALE



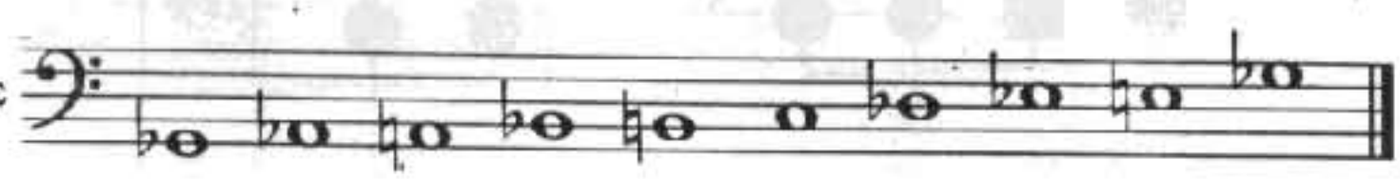
A♭ ALTERED BLUES SCALE



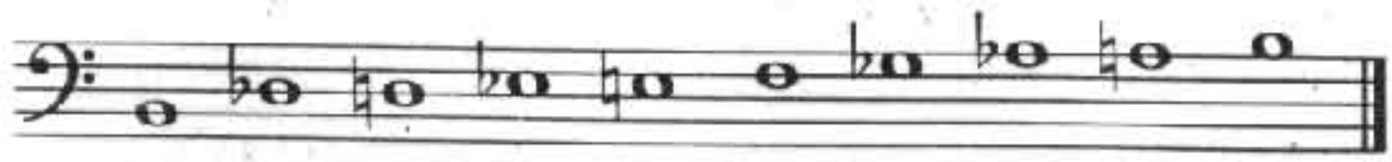
D♭ ALTERED BLUES SCALE



G♭ ALTERED BLUES SCALE



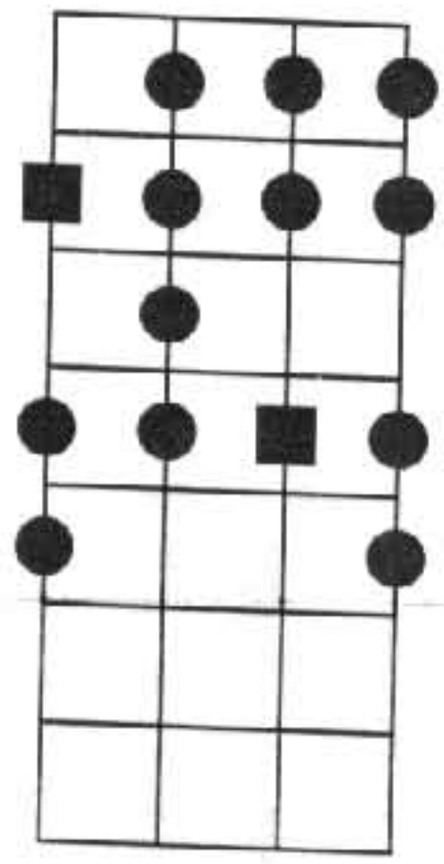
B ALTERED BLUES SCALE

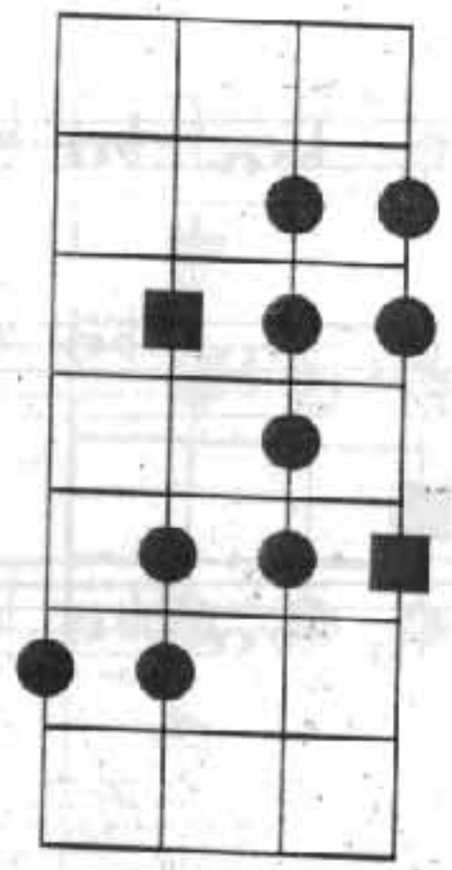


SAMPLE CHORD VOICING

ALTERED BLUES EXAMPLE IN THE KEY OF E

ALTERED BLUES SCALE FINGERINGS



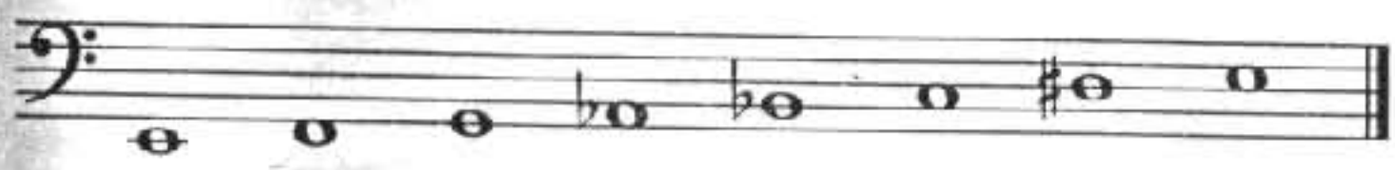


ALTERED LOCRIAN SCALES

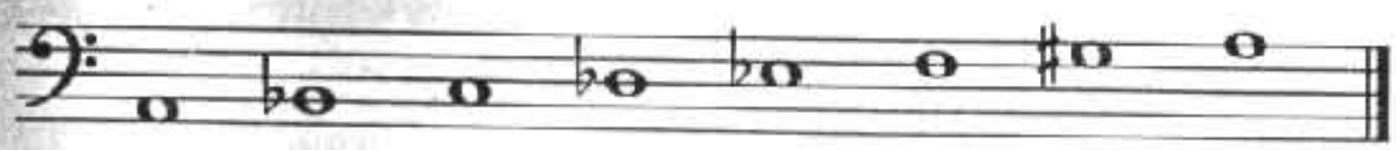
SCALE FORMULA

1 ♭2 ♭3 ♭4 ♭5 ♭6 7 8

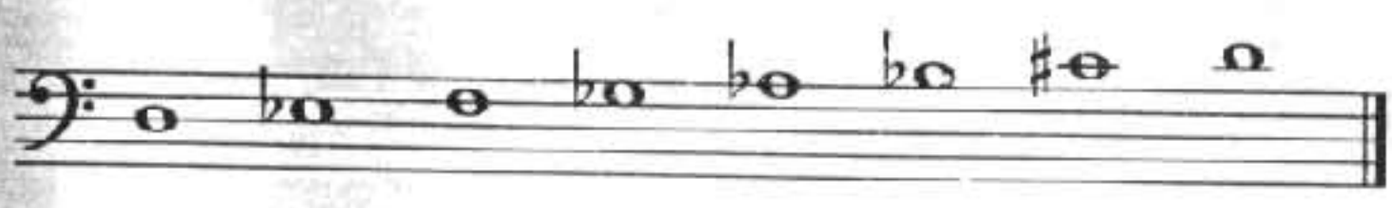
E ALTERED LOCRIAN



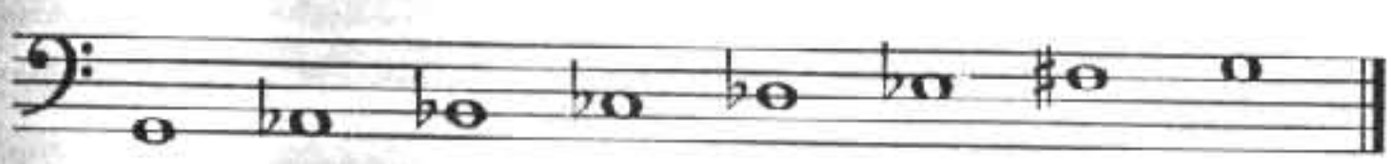
A ALTERED LOCRIAN



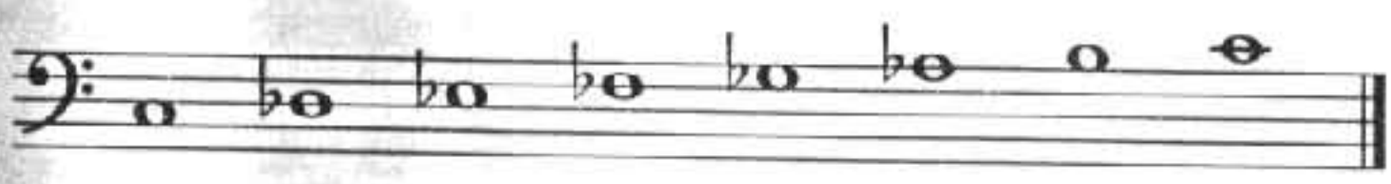
D ALTERED LOCRIAN



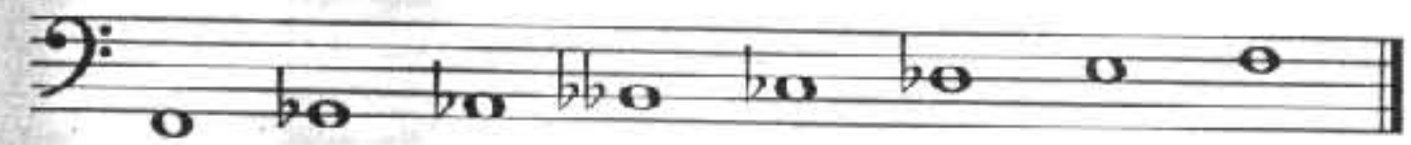
G ALTERED LOCRIAN



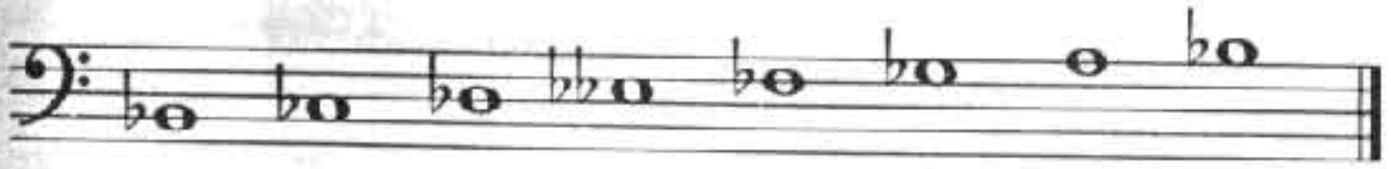
C ALTERED LOCRIAN



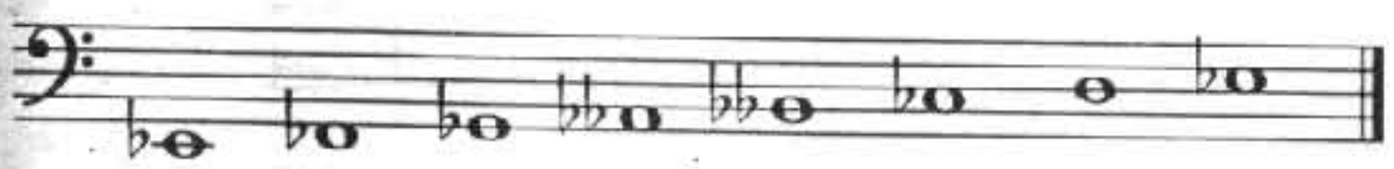
F ALTERED LOCRIAN



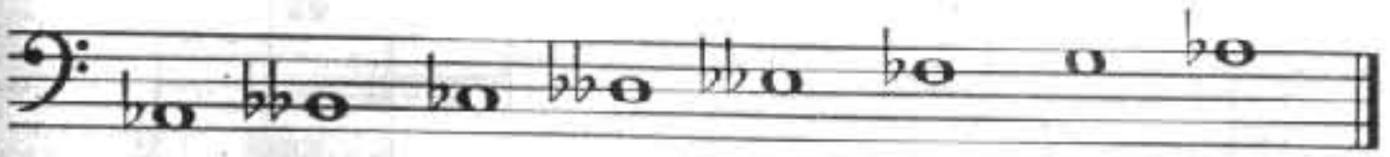
B♭ ALTERED LOCRIAN



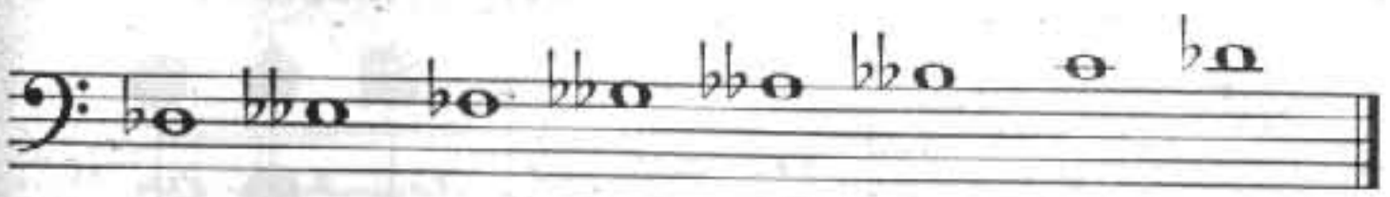
E♭ ALTERED LOCRIAN



A♭ ALTERED LOCRIAN



D♭ ALTERED LOCRIAN



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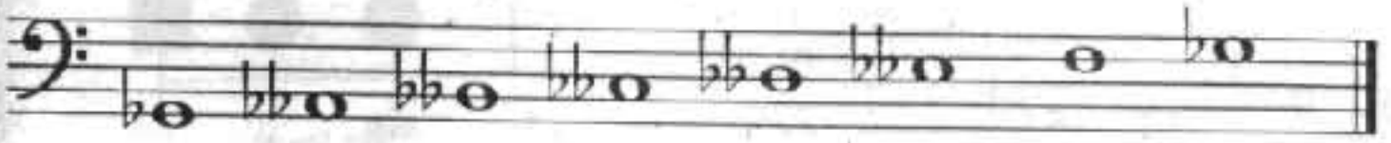
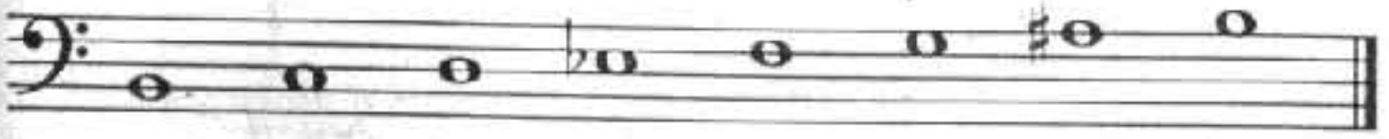
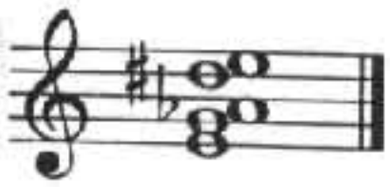


B ALTERED LOCRIAN

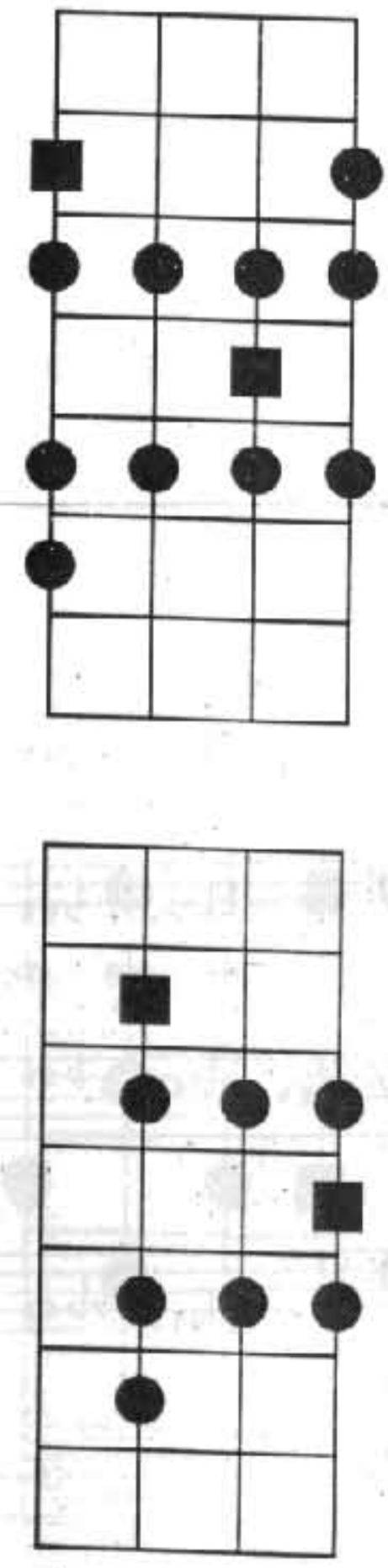


SAMPLE CHORD VOICING



ALTERED LOCRIAN EXAMPLE IN THE KEY OF E

ALTERED LOCRIAN FINGERINGS

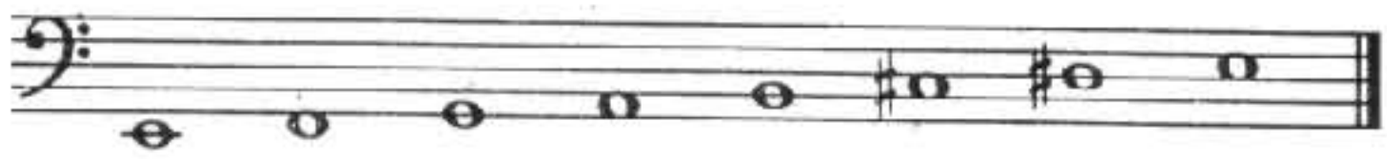


MELODIC MINOR ♭2 SCALES

SCALE FORMULA

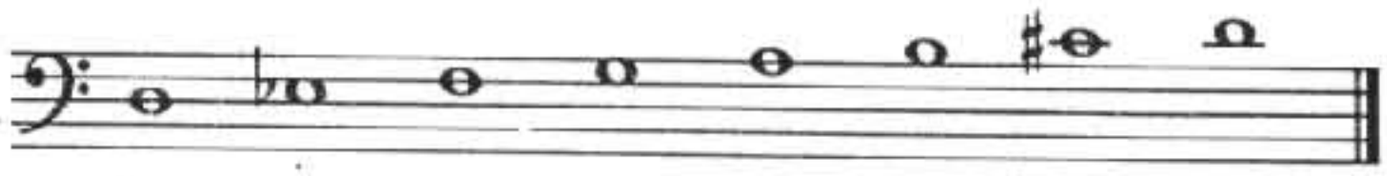
1 ♭2 ♭3 4 5 6 7 8

E MELODIC MINOR ♭2

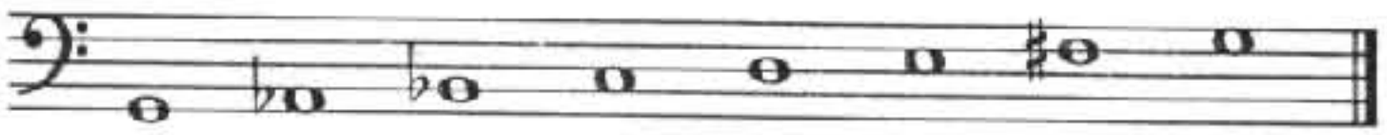


A MELODIC MINOR ♭2

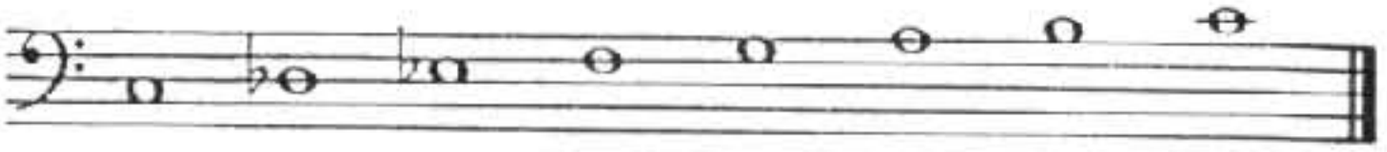
D MELODIC MINOR ♭2



G MELODIC MINOR ♭2

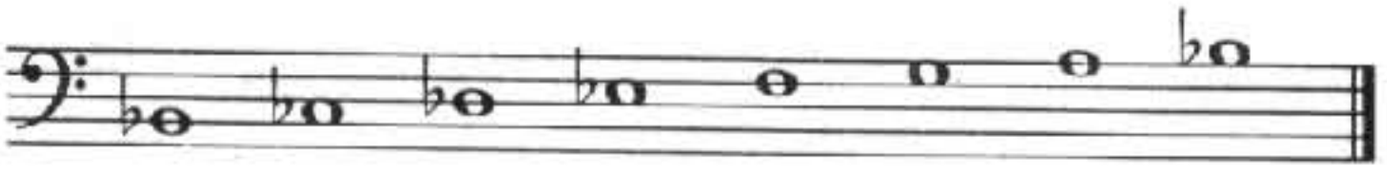


C MELODIC MINOR ♭2

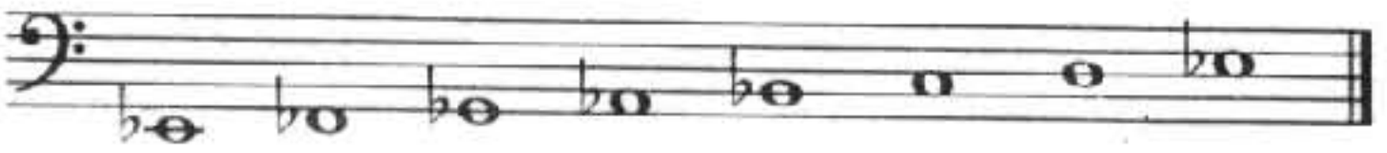


F MELODIC MINOR ♭2

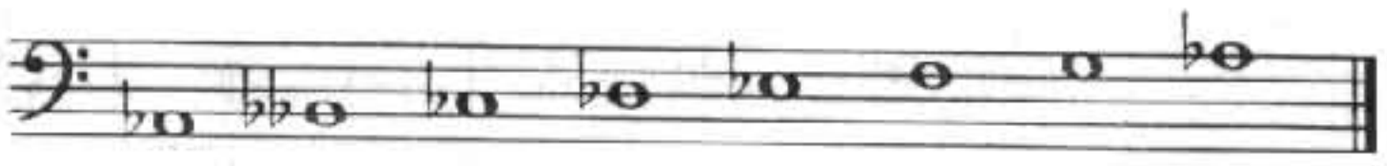
B♭ MELODIC MINOR ♭2



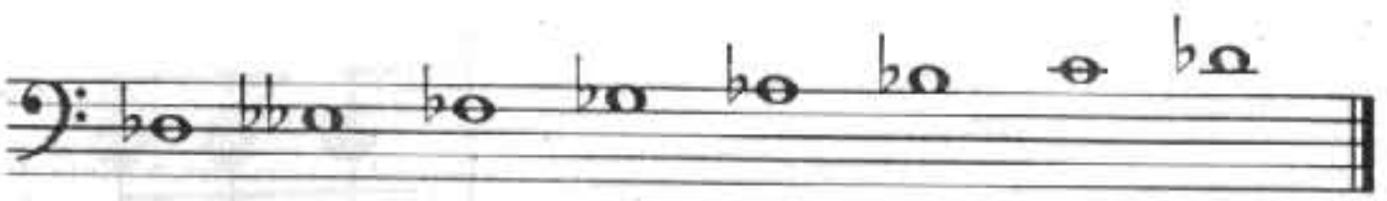
E♭ MELODIC MINOR ♭2



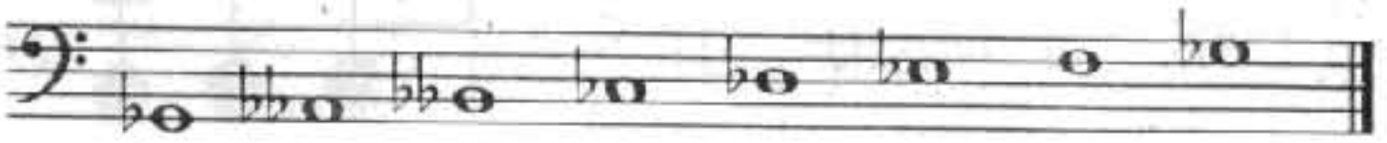
A♭ MELODIC MINOR ♭2



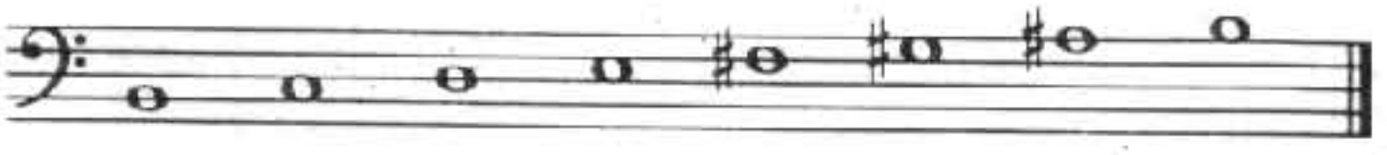
D♭ MELODIC MINOR ♭2



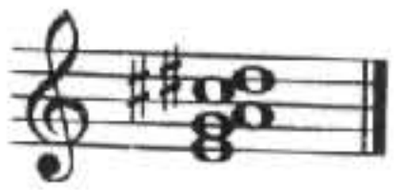
G♭ MELODIC MINOR ♭2



B MELODIC MINOR ♭2

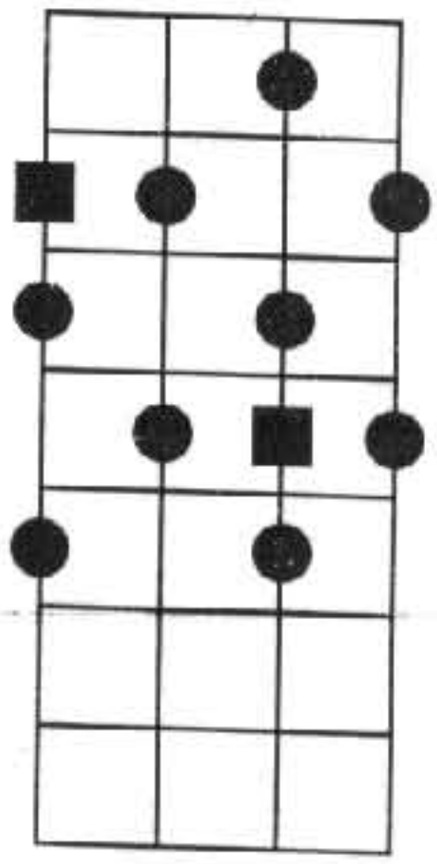


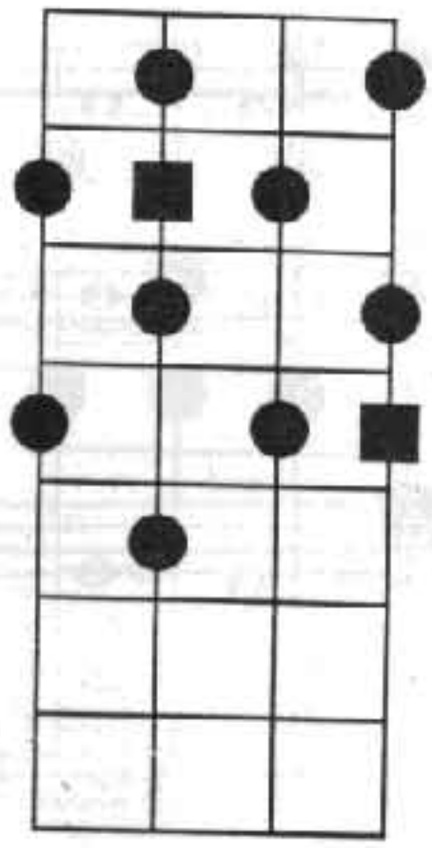
SAMPLE CHORD VOICING



MELODIC MINOR ♭2 EXAMPLE IN THE KEY OF E

MELODIC MINOR ♭2 FINGERINGS



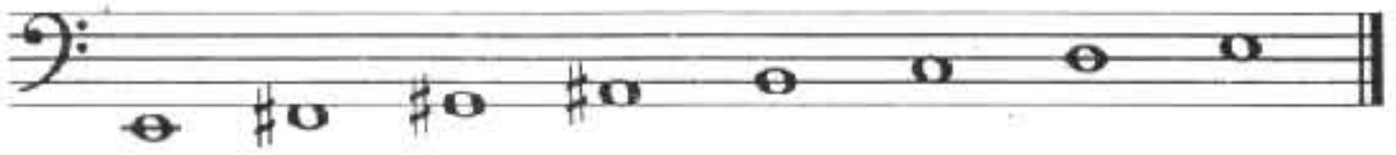


LYDIAN DOMINANT ♭6 SCALES

SCALE FORMULA

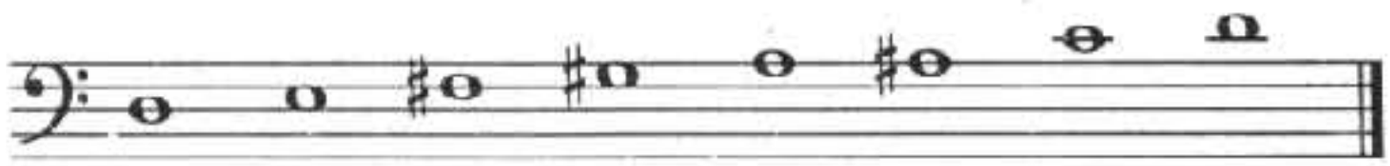
1 2 3 ♯4 5 ♭6 ♭7 8

E LYDIAN DOMINANT ♭6

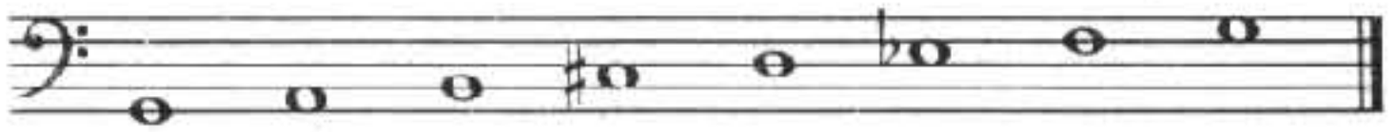


A LYDIAN DOMINANT ♭6

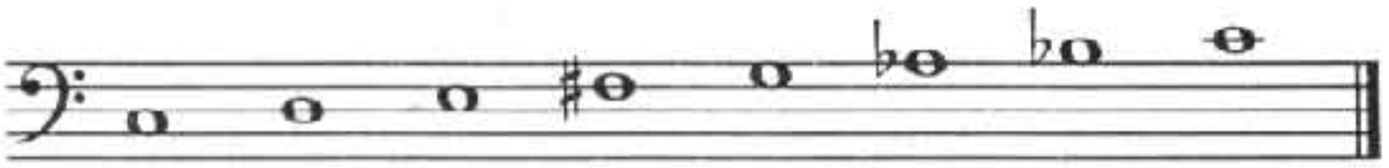
D LYDIAN DOMINANT ♭6



G LYDIAN DOMINANT ♭6



C LYDIAN DOMINANT ♭6



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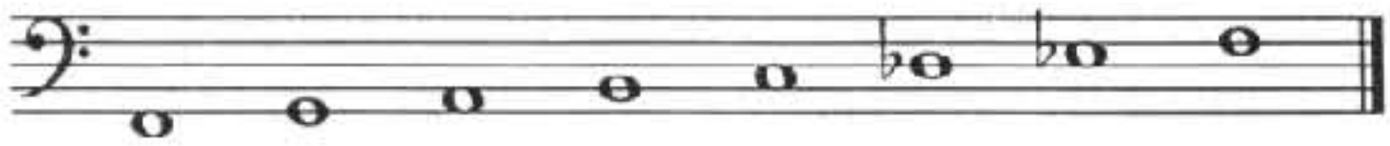
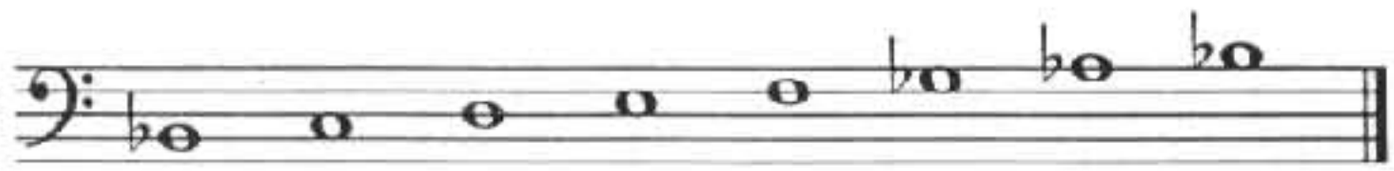
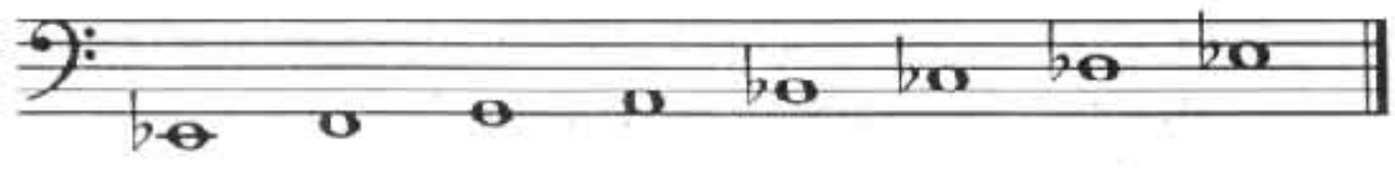


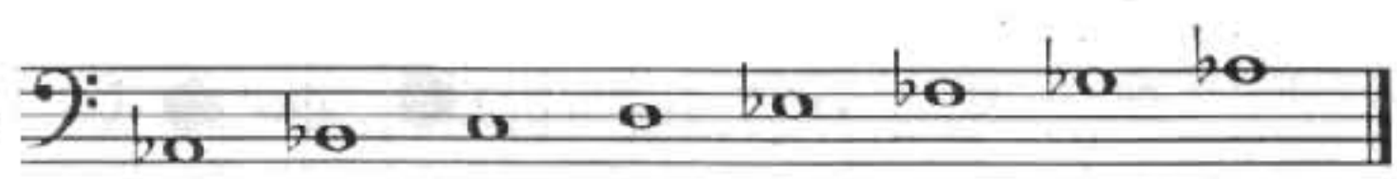
B♭ LYDIAN DOMINANT ♭6



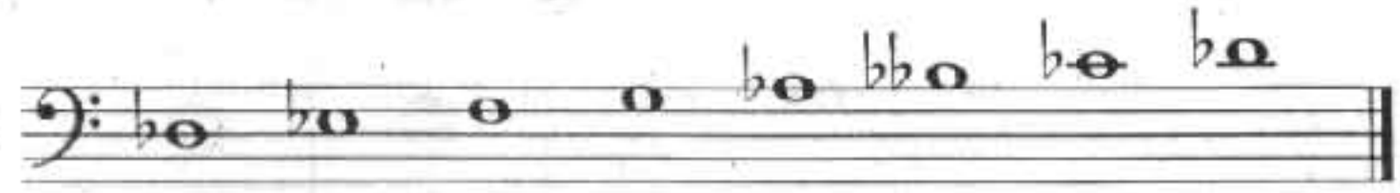
E♭ LYDIAN DOMINANT ♭6



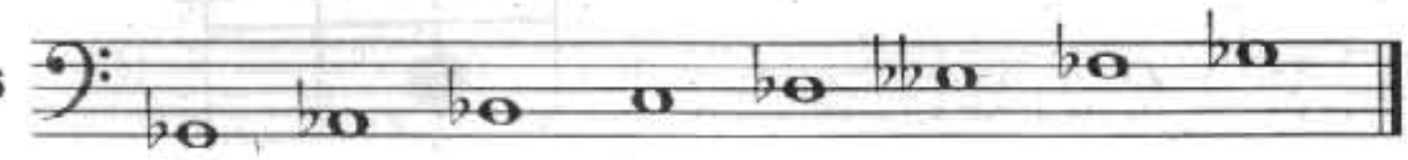
A♭ LYDIAN DOMINANT ♭6



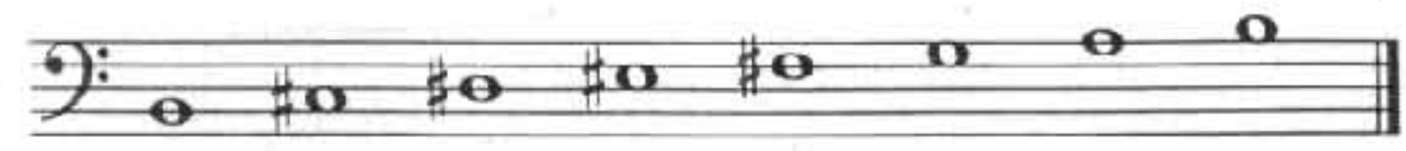
D♭ LYDIAN DOMINANT ♭6



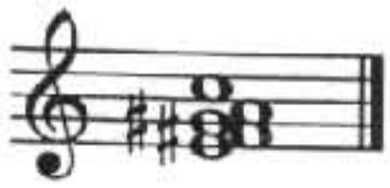
G♭ LYDIAN DOMINANT ♭6



B LYDIAN DOMINANT ♭6

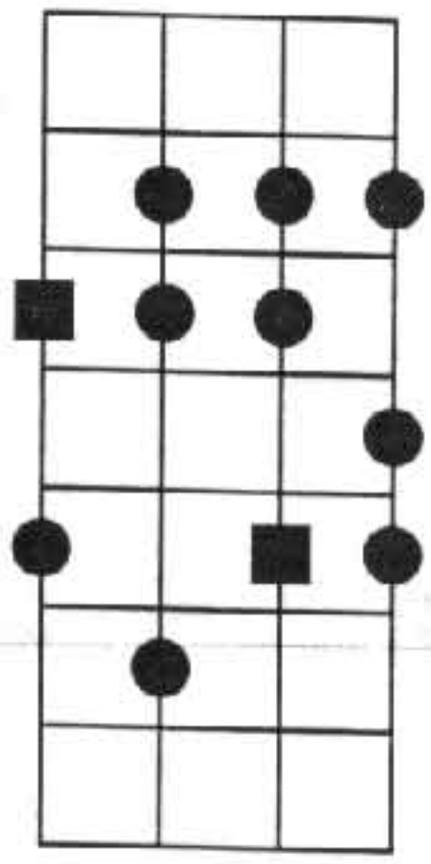


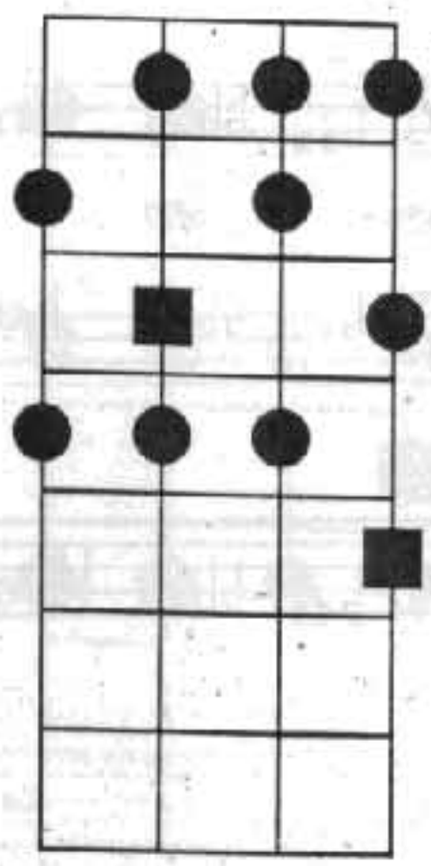
SAMPLE CHORD VOICING



MIXOLYDIAN AUGMENTED EXAMPLE IN THE KEY OF E

MIXOLYDIAN AUGMENTED FINGERINGS



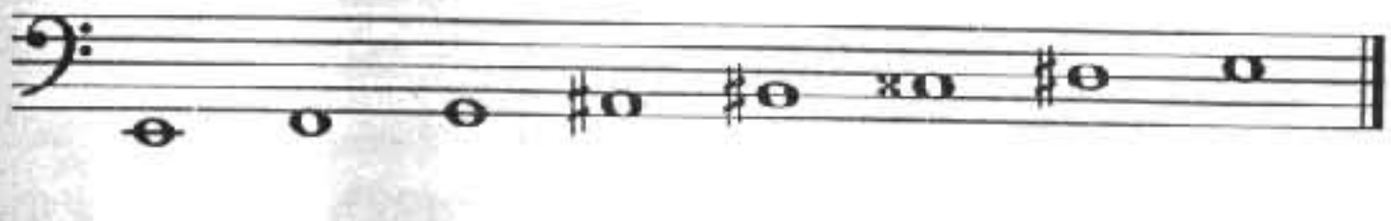


ENIGMATIC SCALES

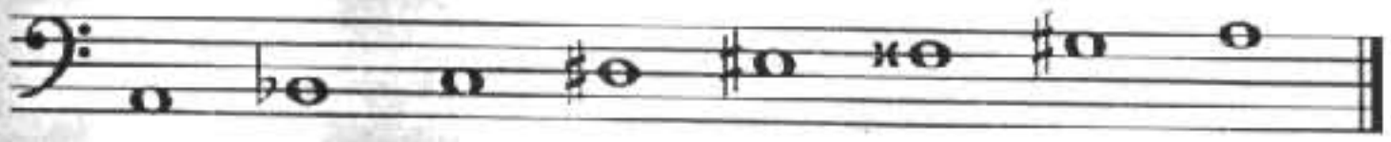
SCALE FORMULA

1 ♭2 ♭3 ♯4 ♯5 ♯6 7 8

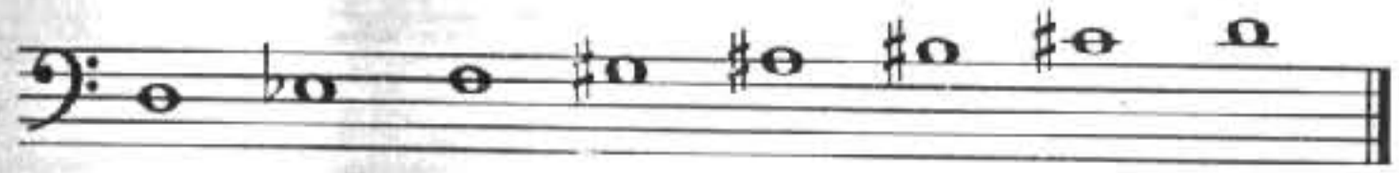
E ENIGMATIC



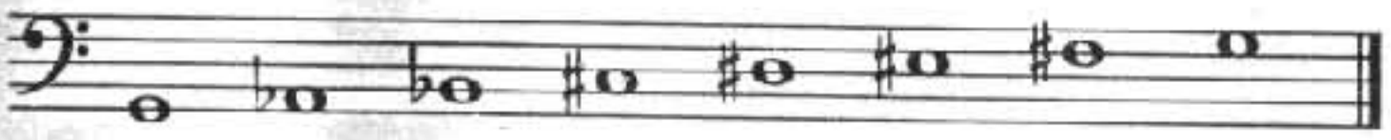
A ENIGMATIC



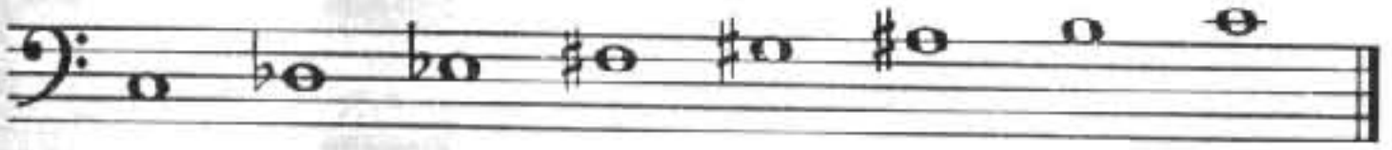
D ENIGMATIC



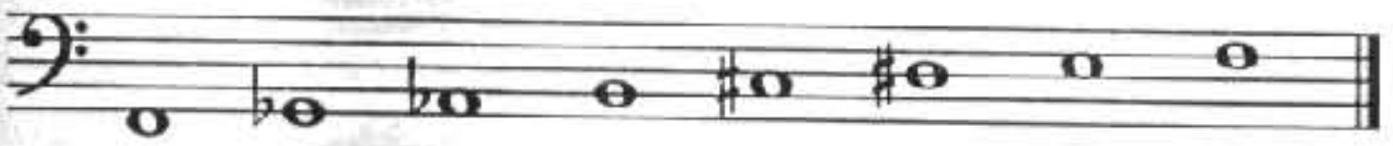
G ENIGMATIC



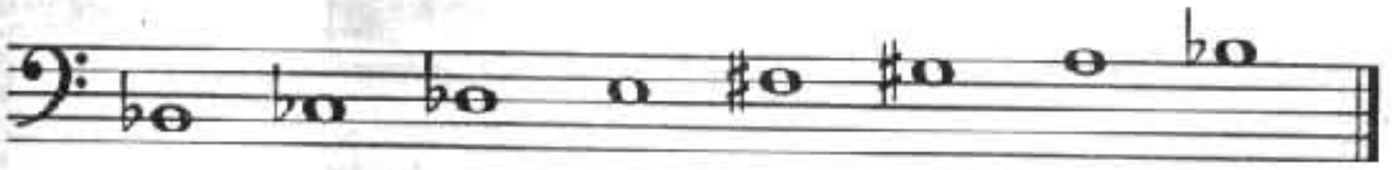
C ENIGMATIC



F ENIGMATIC

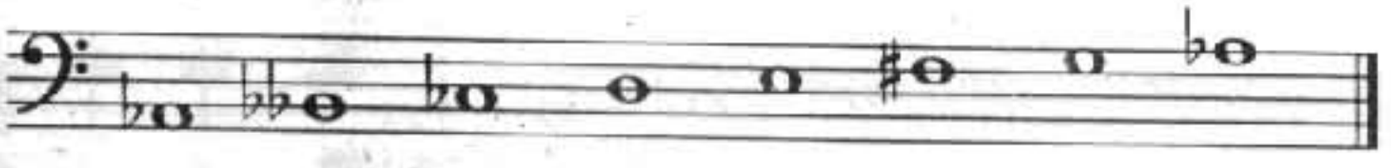


B♭ ENIGMATIC

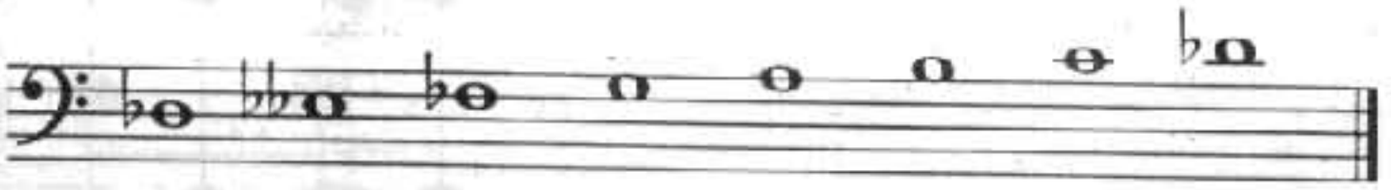


E♭ ENIGMATIC

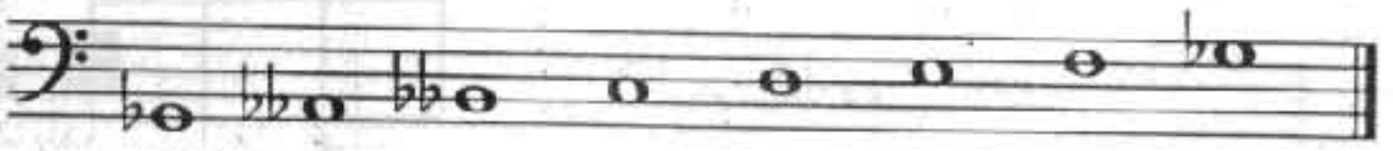
A♭ ENIGMATIC



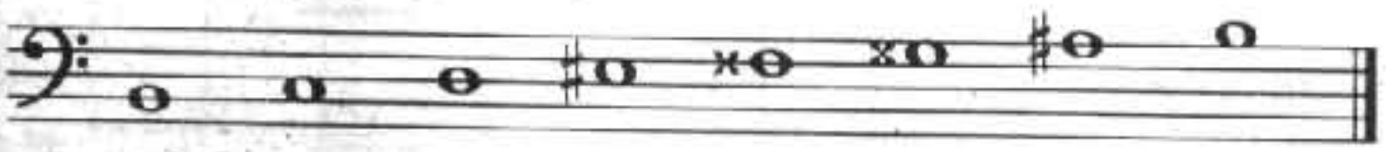
D♭ ENIGMATIC



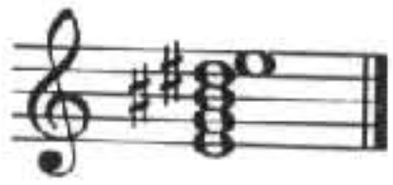
G♭ ENIGMATIC



B ENIGMATIC

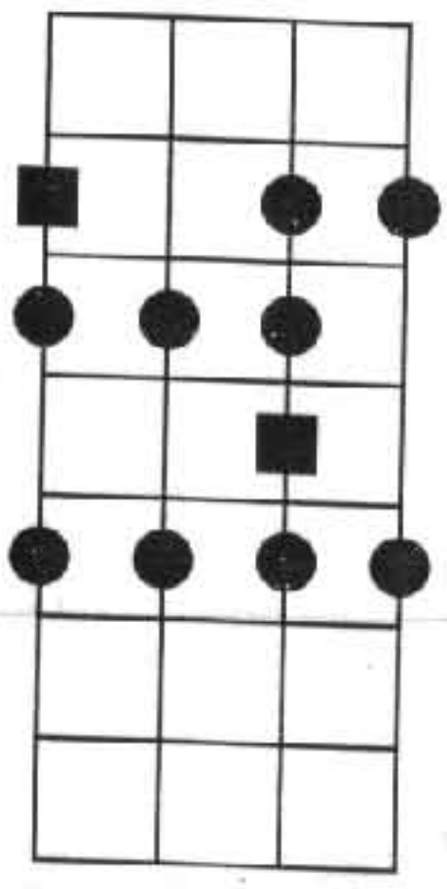


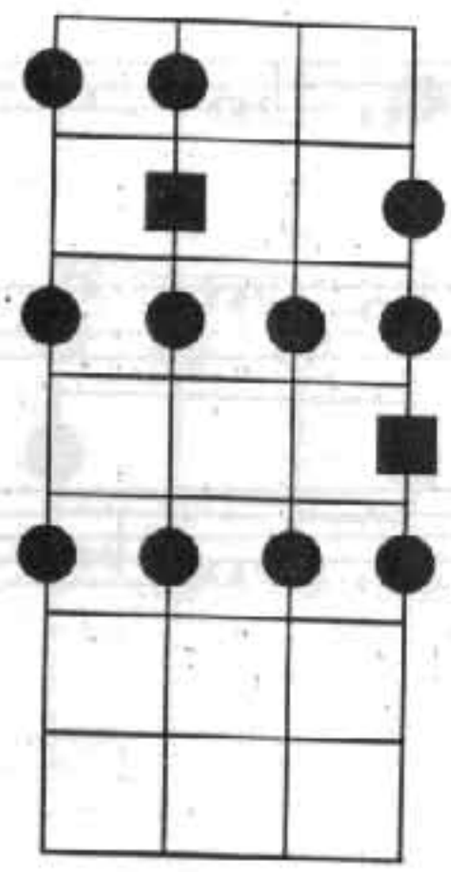
SAMPLE CHORD VOICING



ENIGMATIC EXAMPLE IN THE KEY OF E

ENIGMATIC SCALE FINGERINGS



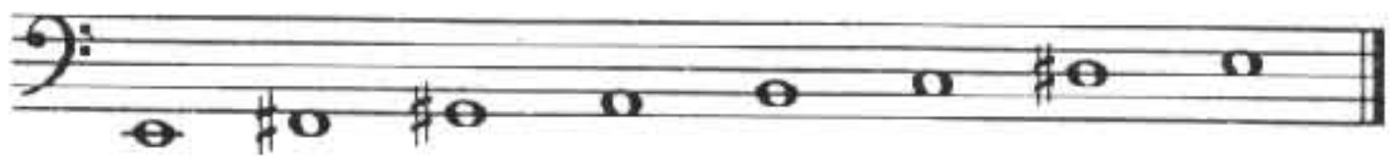


IONIAN ♭6 SCALES

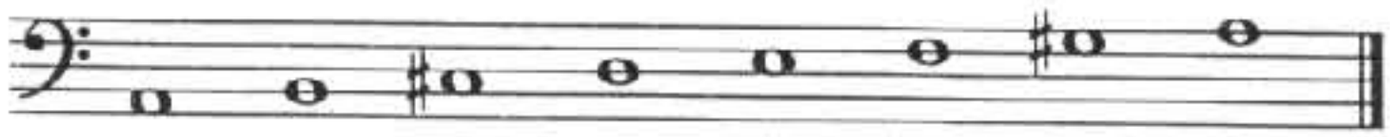
SCALE FORMULA

1 2 3 4 5 ♭6 7 8

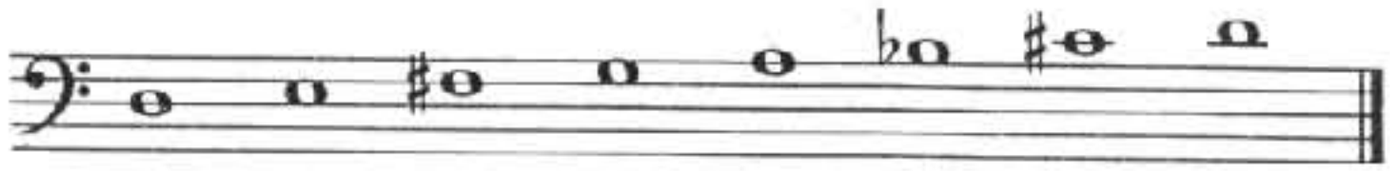
E IONIAN ♭6



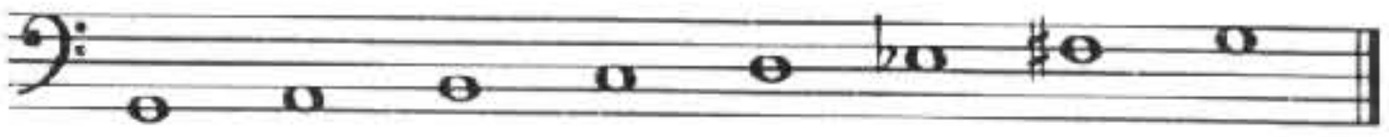
A IONIAN ♭6



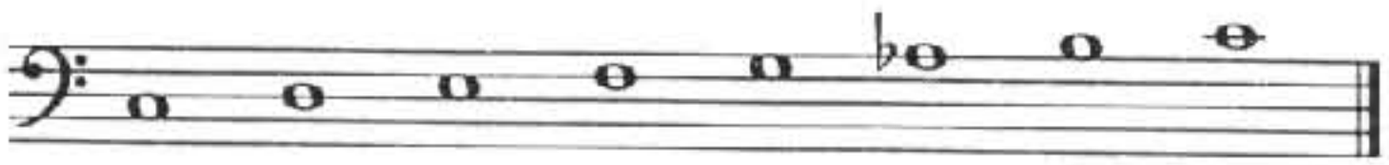
D IONIAN ♭6



G IONIAN ♭6



C IONIAN ♭6



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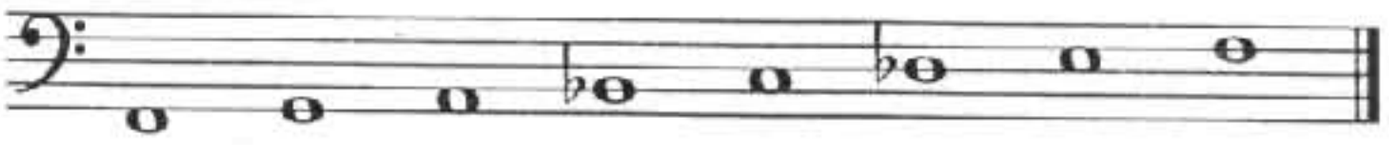
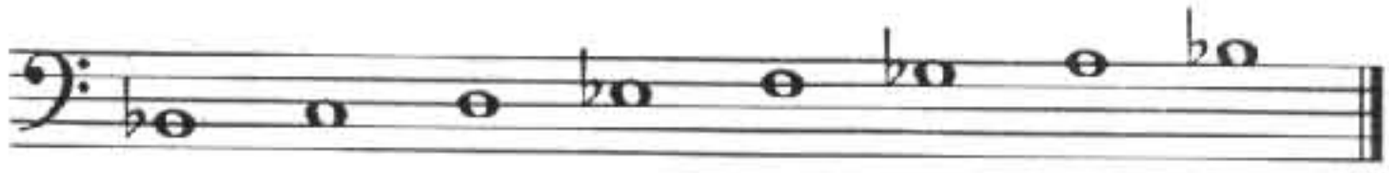
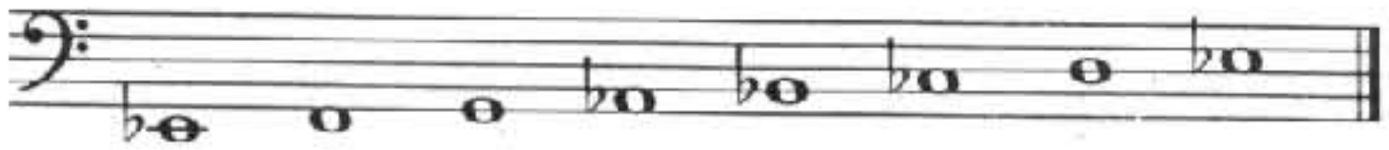


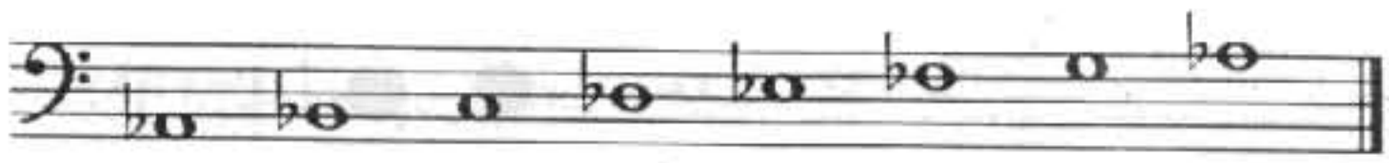
B♭ IONIAN ♭6



E♭ IONIAN ♭6



A♭ IONIAN ♭6



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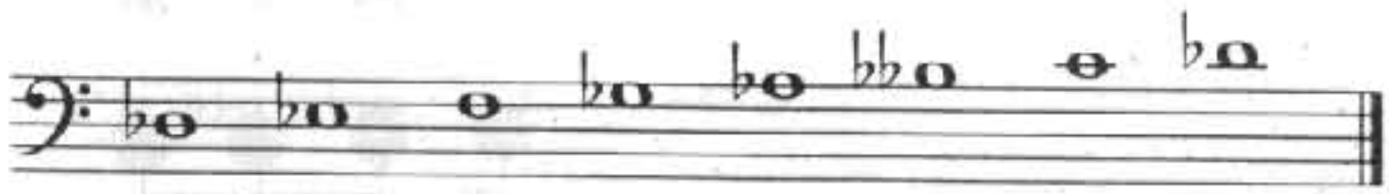

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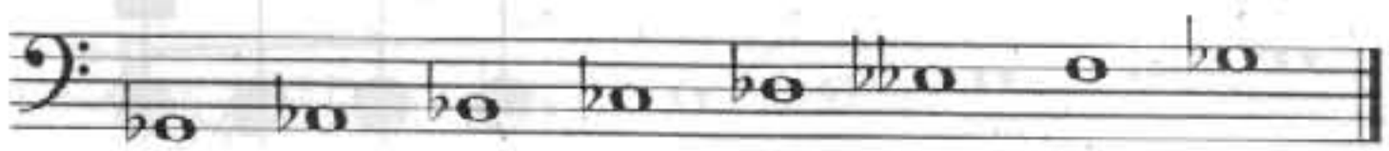

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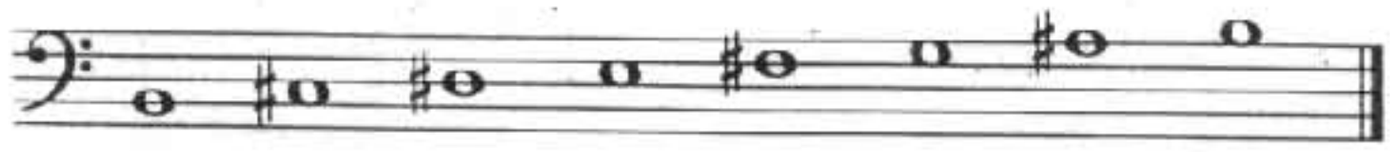
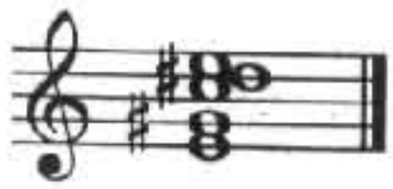
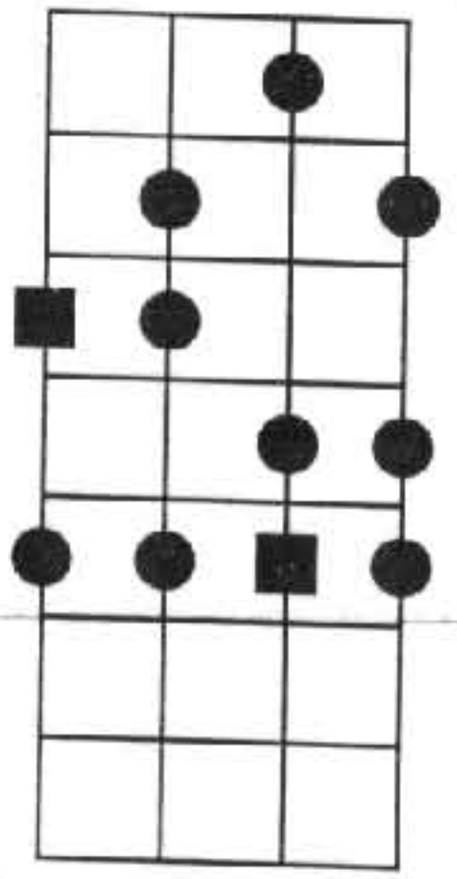


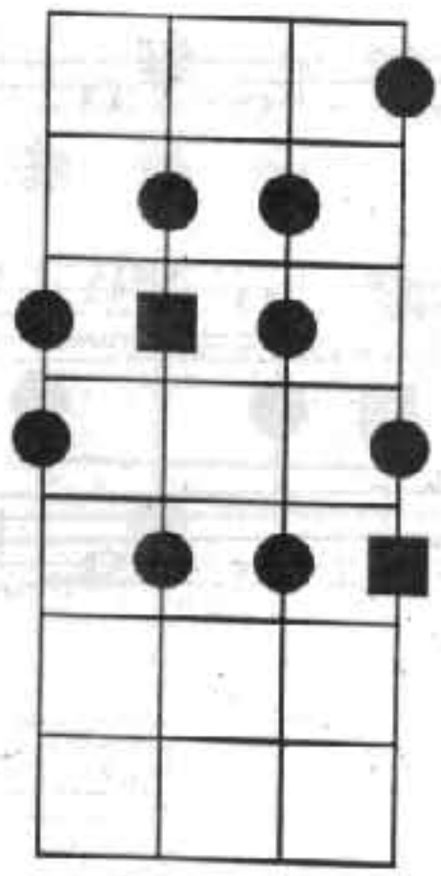
SAMPLE CHORD VOICING



IONIAN ♭6 EXAMPLE IN THE KEY OF E

IONIAN ♭6 FINGERINGS



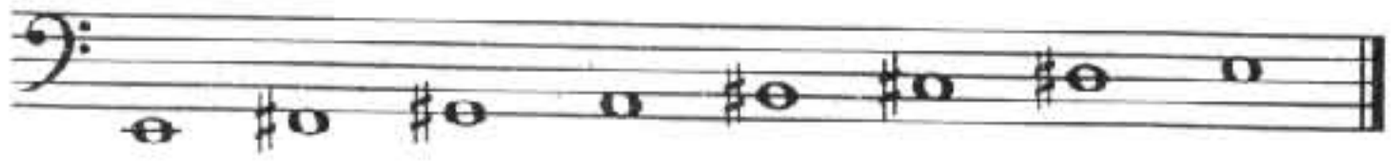


MAJOR ♯5 SCALES

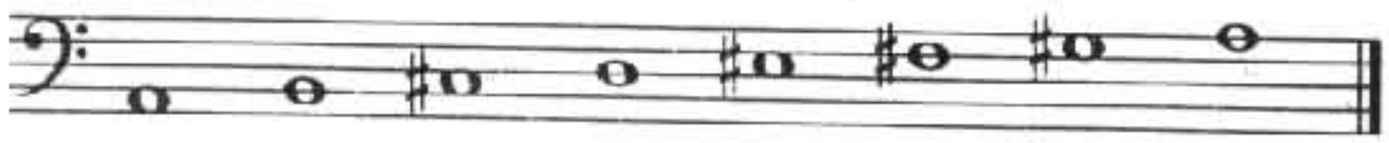
SCALE FORMULA

1 2 3 4 ♯5 6 7 8

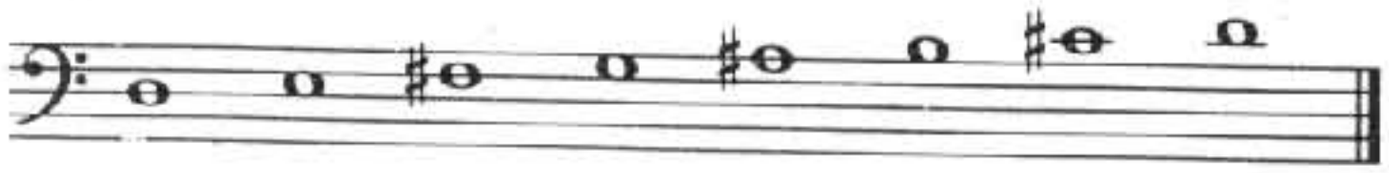
E MAJOR ♯5



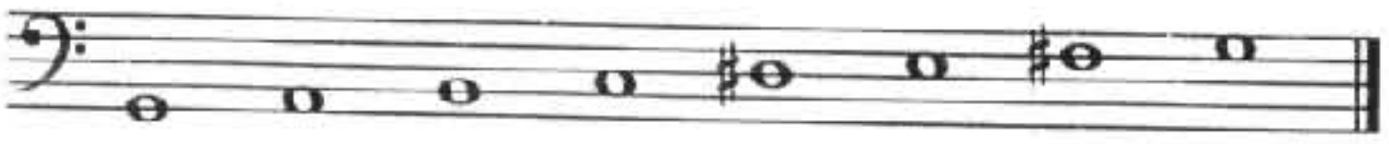
A MAJOR ♯5



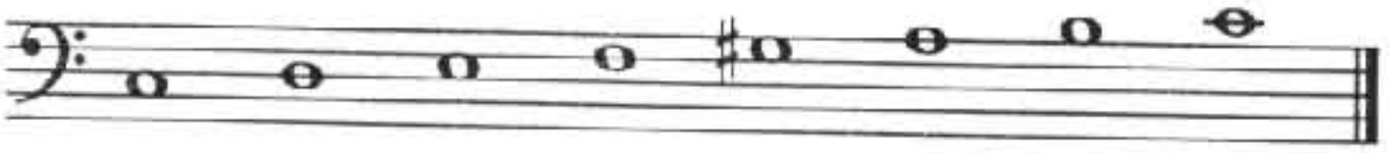
D MAJOR ♯5



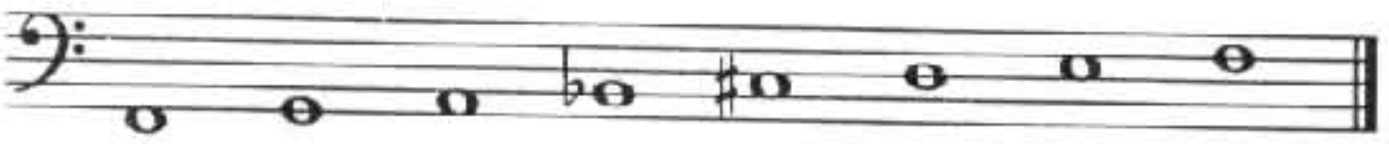
G MAJOR ♯5



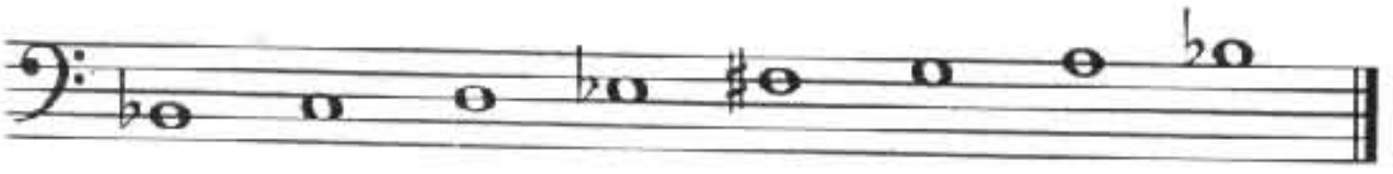
C MAJOR ♯5



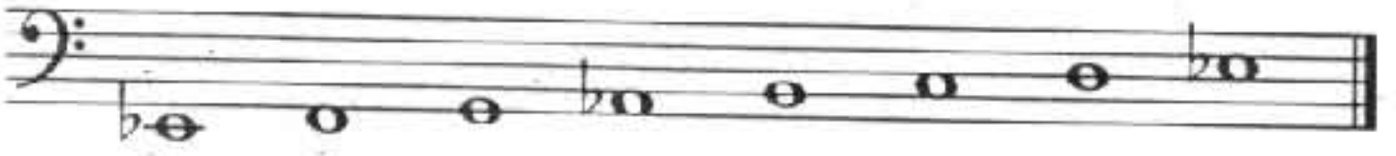
F MAJOR ♯5



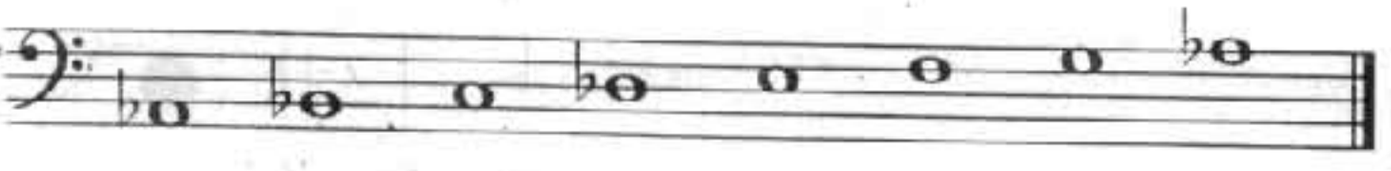
B♮ MAJOR ♯5



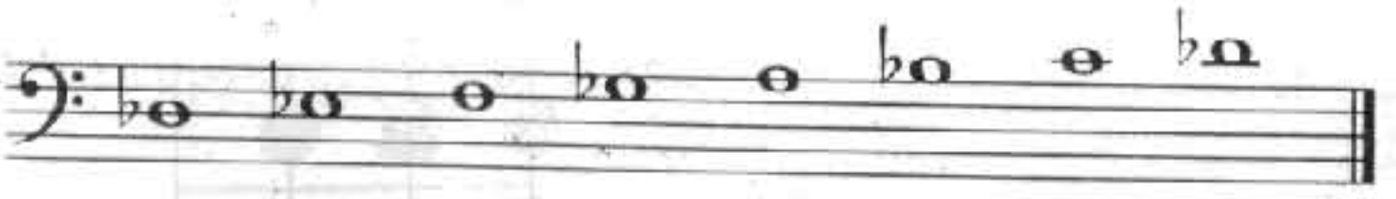
E♮ MAJOR ♯5



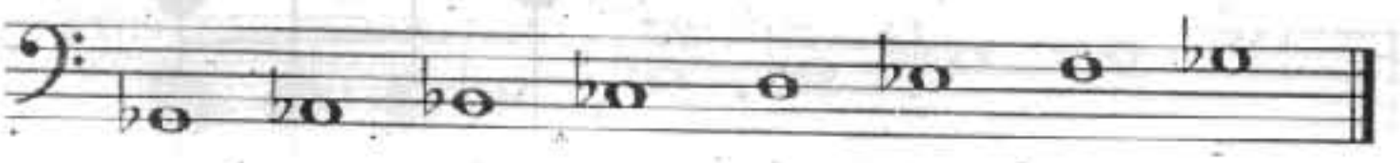
A♮ MAJOR ♯5



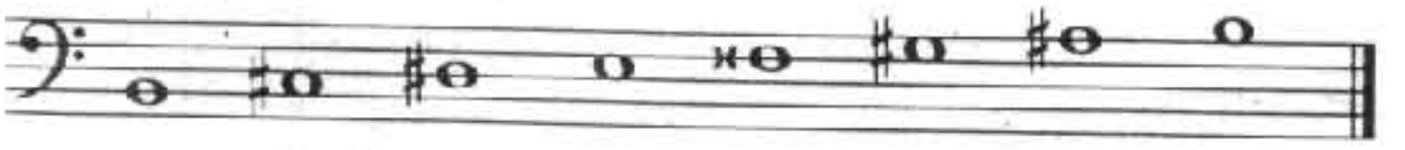
D♮ MAJOR ♯5



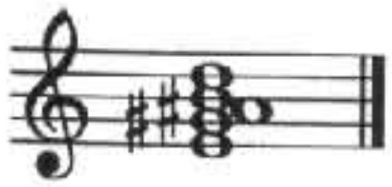
G♮ MAJOR ♯5



B MAJOR ♯5

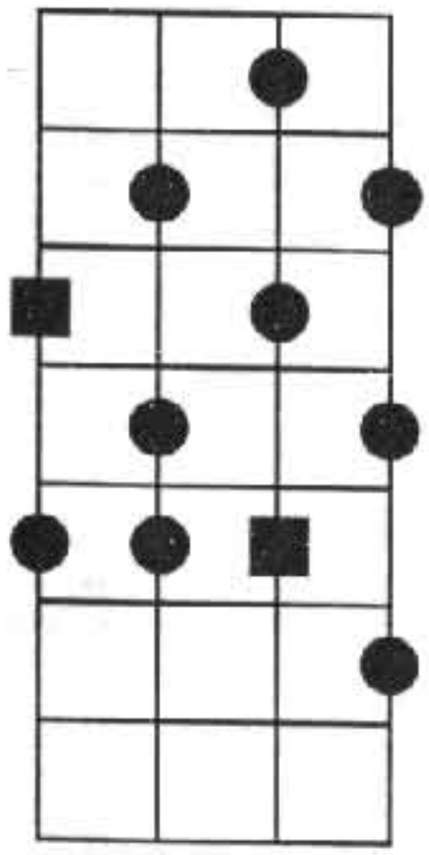


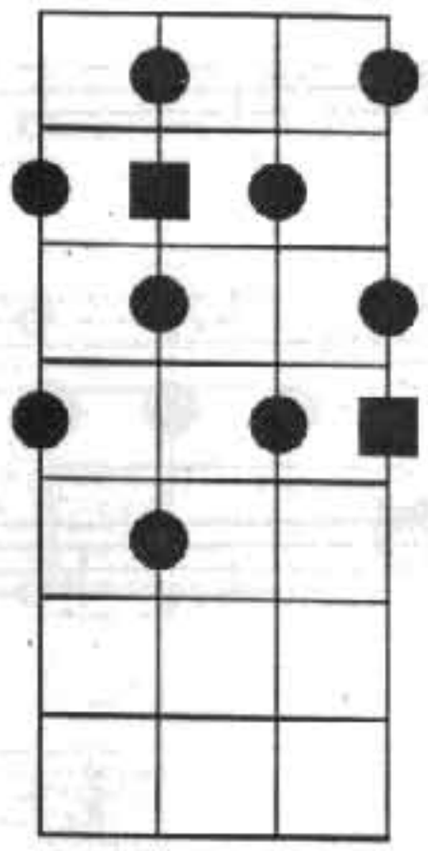
SAMPLE CHORD VOICING



LYDIAN DOMINANT ♭6 EXAMPLE IN THE KEY OF E

LYDIAN DOMINANT ♭6 FINGERINGS



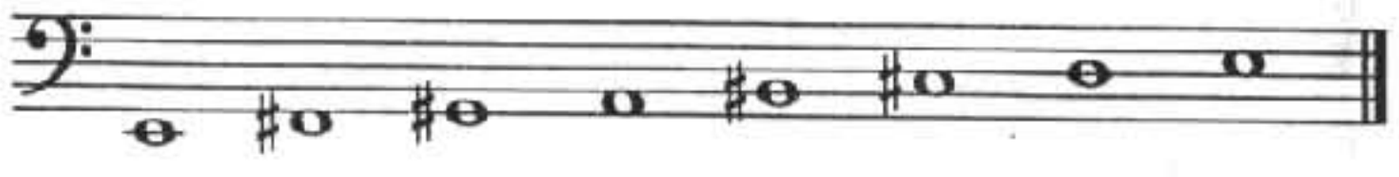


MIXOLYDIAN AUGMENTED SCALES

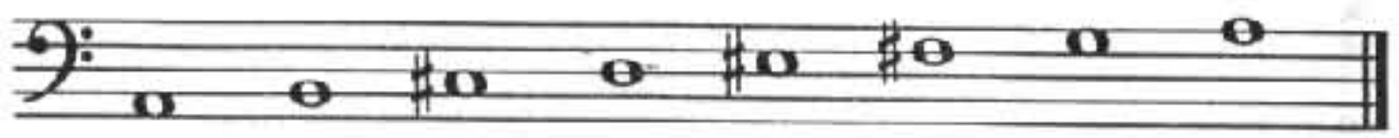
SCALE FORMULA

1 2 3 4 ♯5 6 ♭7 8

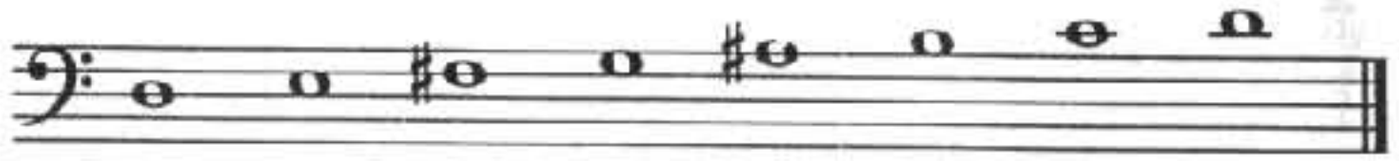
E MIXOLYDIAN AUGMENTED



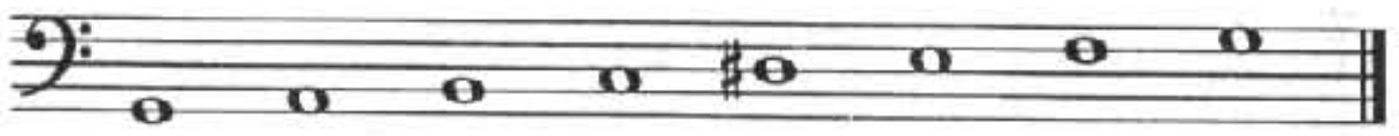
A MIXOLYDIAN AUGMENTED



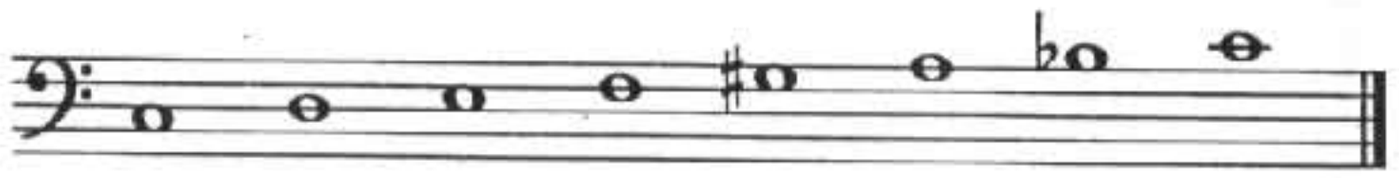
D MIXOLYDIAN AUGMENTED



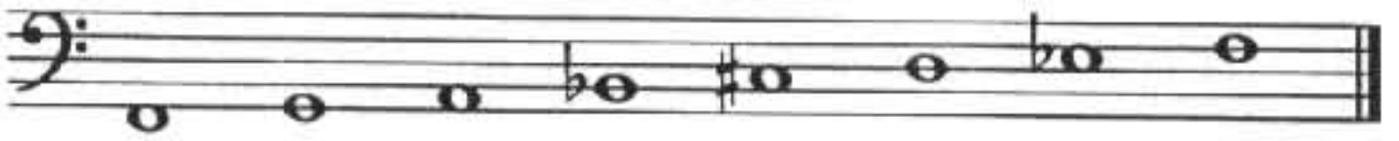
G MIXOLYDIAN AUGMENTED



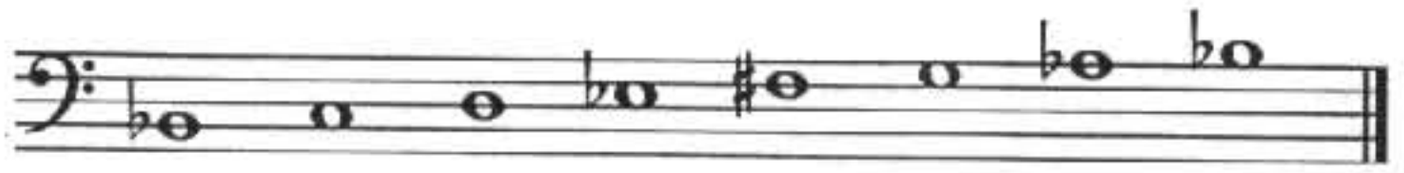
C MIXOLYDIAN AUGMENTED



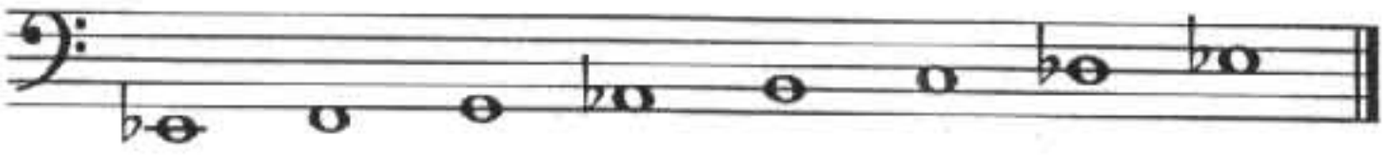
F MIXOLYDIAN AUGMENTED



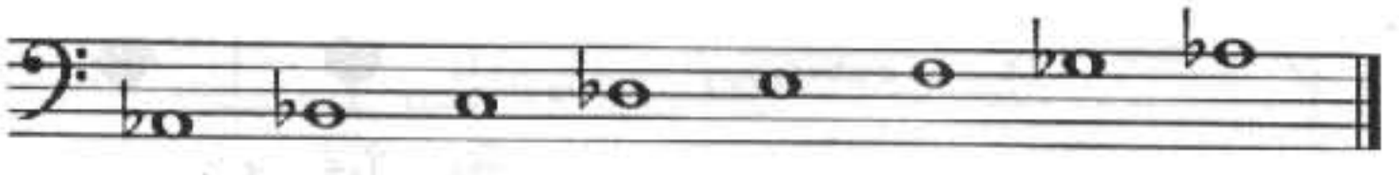
B♭ MIXOLYDIAN AUGMENTED



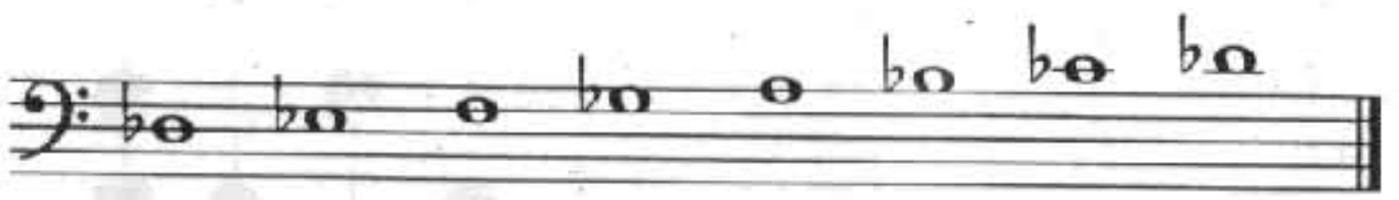
E♭ MIXOLYDIAN AUGMENTED



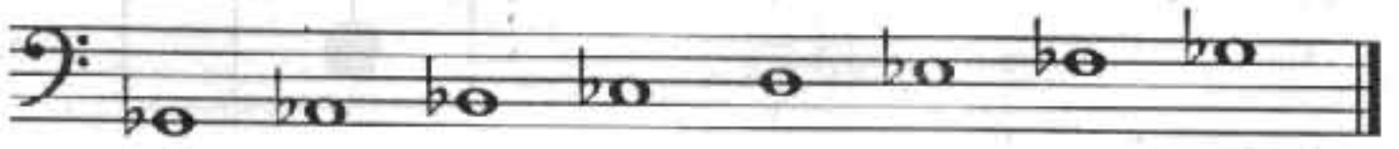
A♭ MIXOLYDIAN AUGMENTED



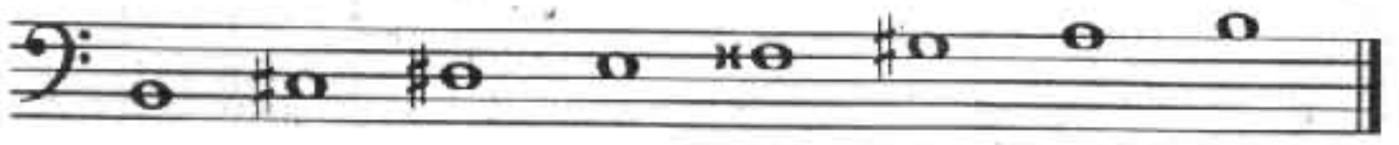
D♭ MIXOLYDIAN AUGMENTED



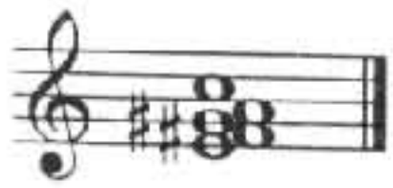
G♭ MIXOLYDIAN AUGMENTED



B MIXOLYDIAN AUGMENTED

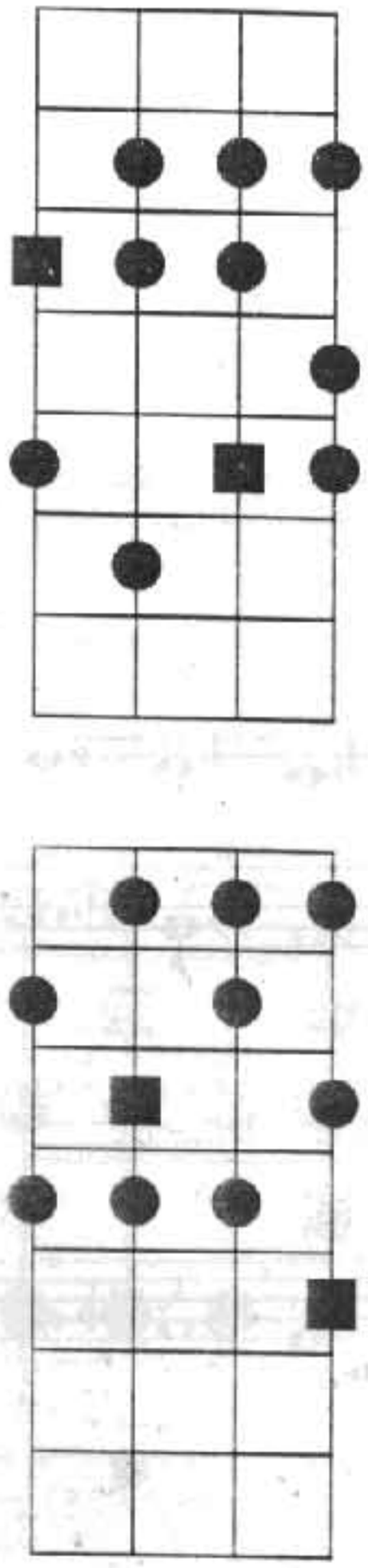


SAMPLE CHORD VOICING



MIXOLYDIAN AUGMENTED EXAMPLE IN THE KEY OF E

MIXOLYDIAN AUGMENTED FINGERINGS

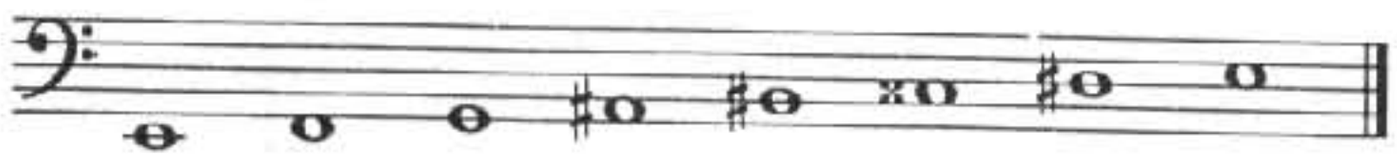


ENIGMATIC SCALES

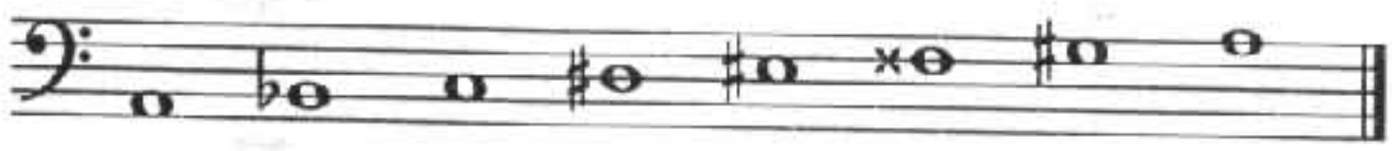
SCALE FORMULA

1 ♭2 ♭3 ♯4 ♯5 ♯6 7 8

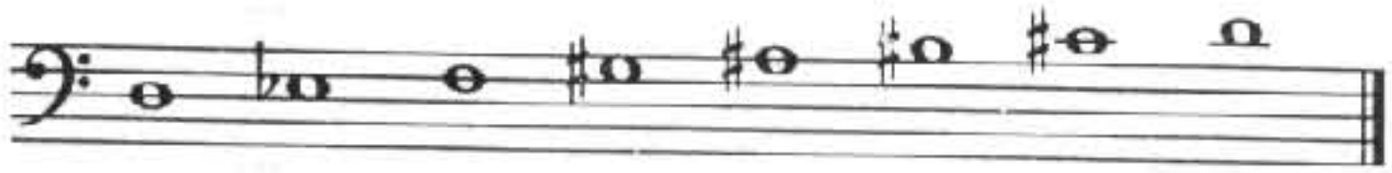
E ENIGMATIC



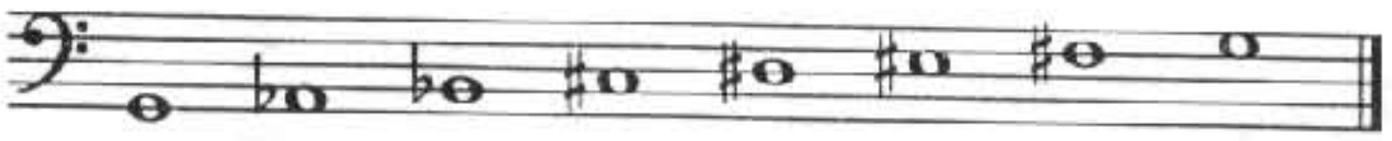
A ENIGMATIC



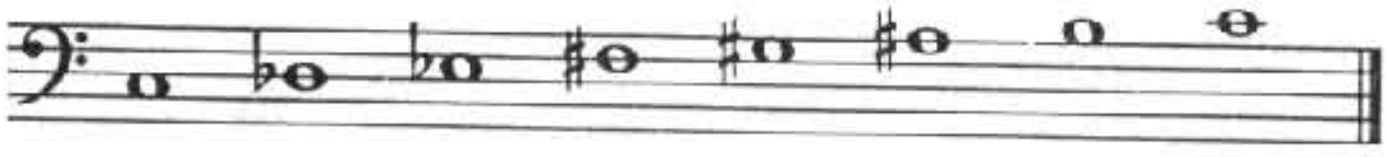
D ENIGMATIC



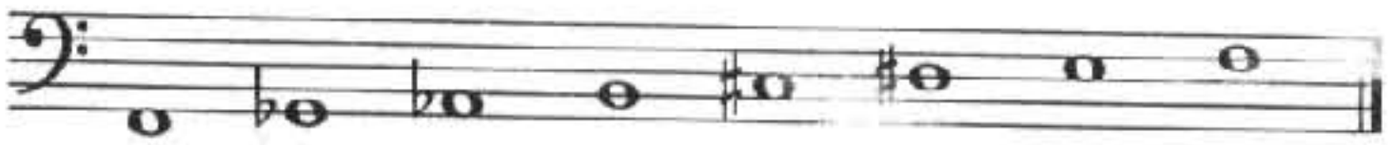
G ENIGMATIC



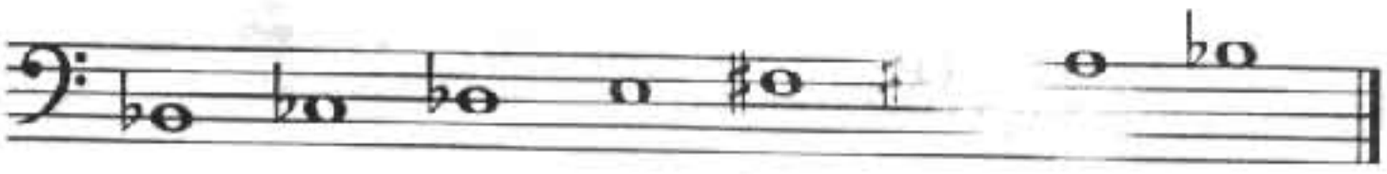
C ENIGMATIC



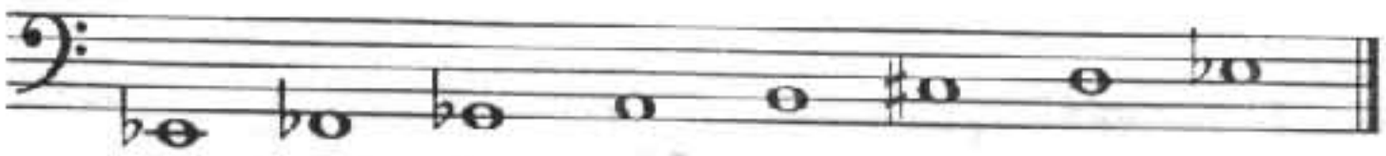
F ENIGMATIC



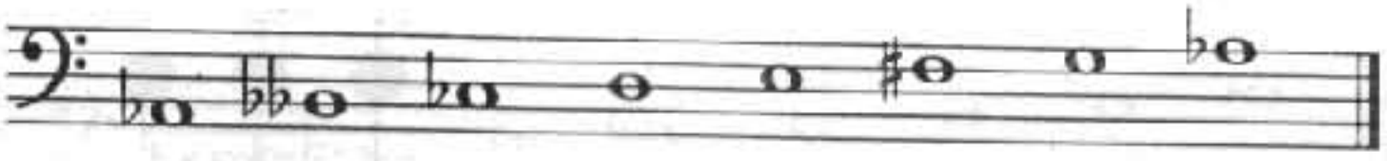
B♭ ENIGMATIC



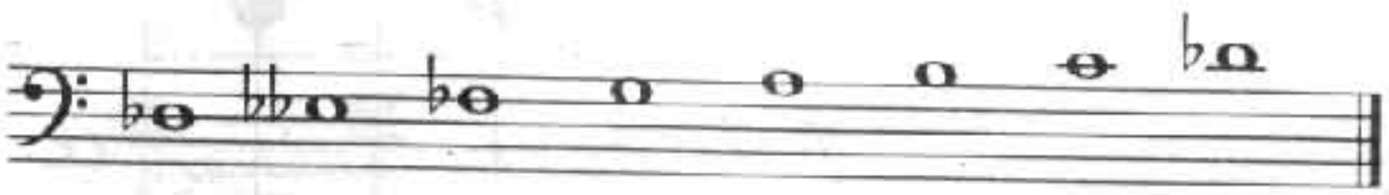
E♭ ENIGMATIC



A♭ ENIGMATIC

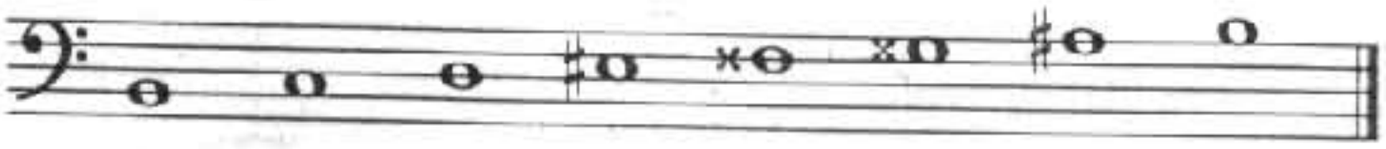


D♭ ENIGMATIC

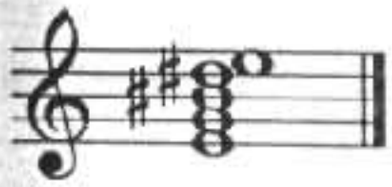


G♭ ENIGMATIC

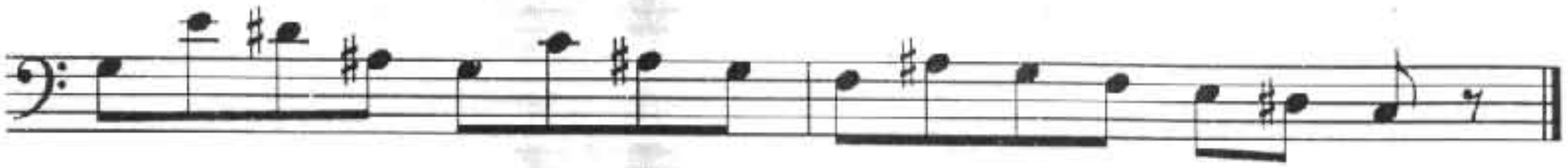
B ENIGMATIC



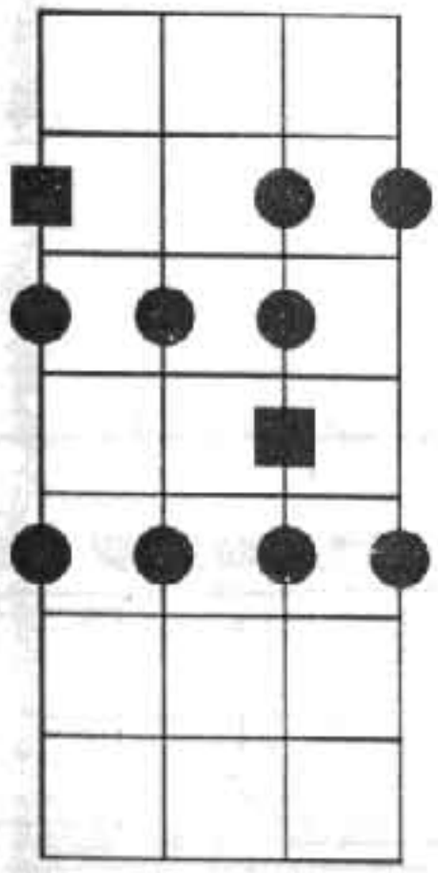
SAMPLE CHORD VOICING

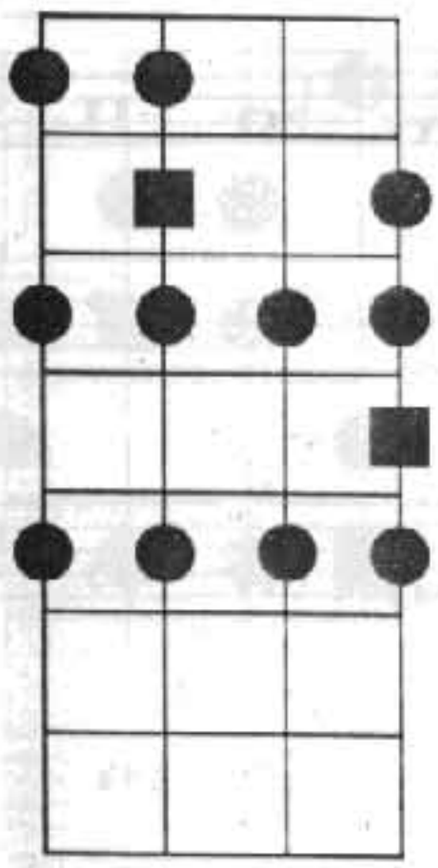


ENIGMATIC EXAMPLE IN THE KEY OF E



ENIGMATIC SCALE FINGERINGS



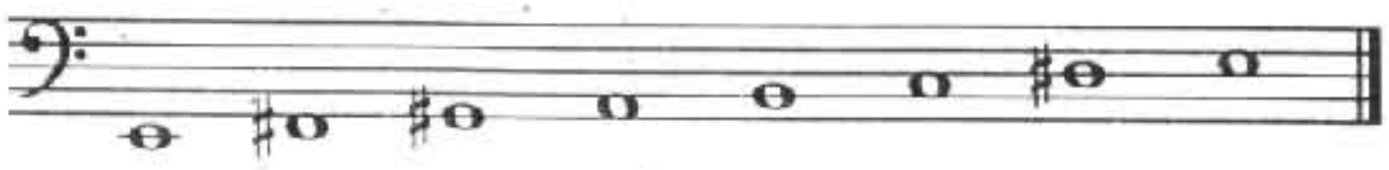


IONIAN ♭6 SCALES

SCALE FORMULA

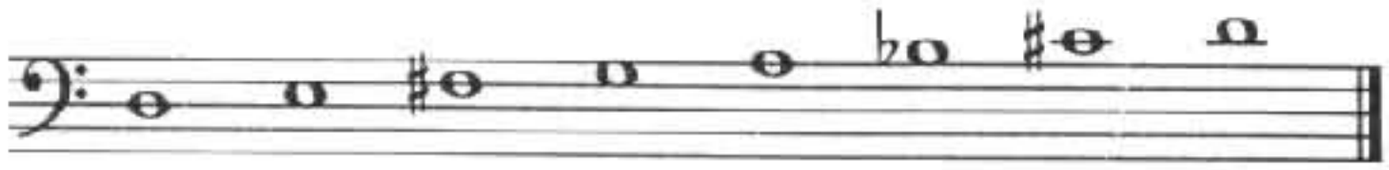
1 2 3 4 5 ♭6 7 8

E IONIAN ♭6

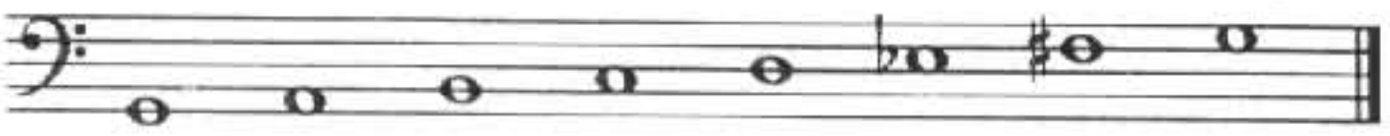


A IONIAN ♭6

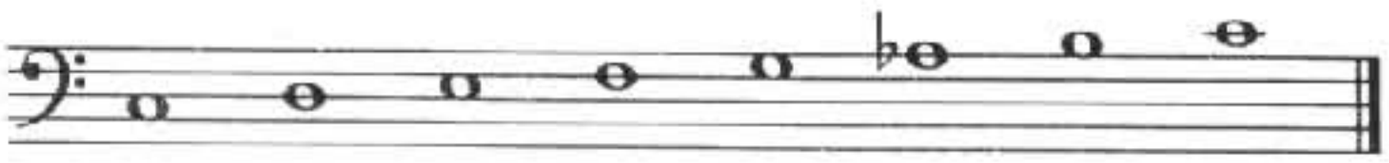
D IONIAN ♭6



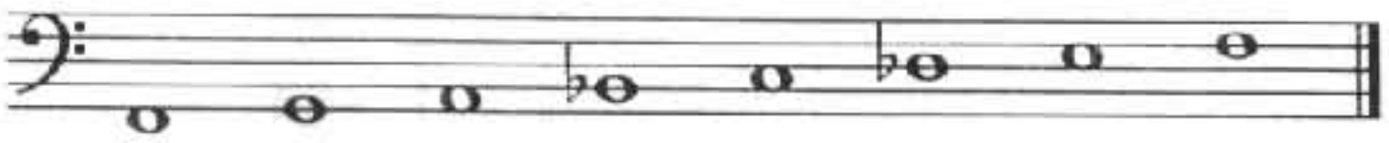
G IONIAN ♭6



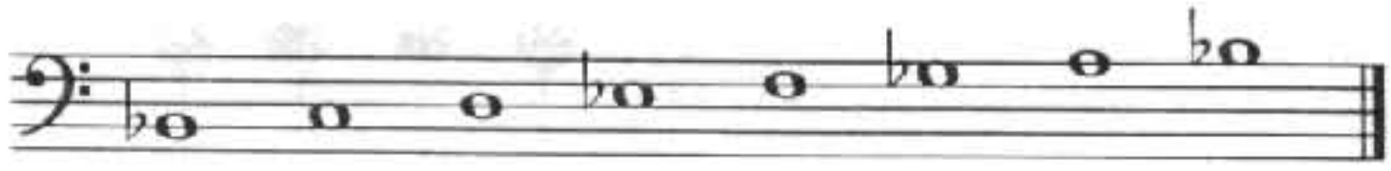
C IONIAN ♭6



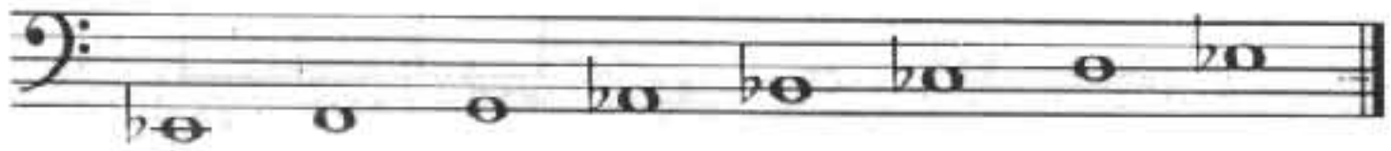
F IONIAN ♭6



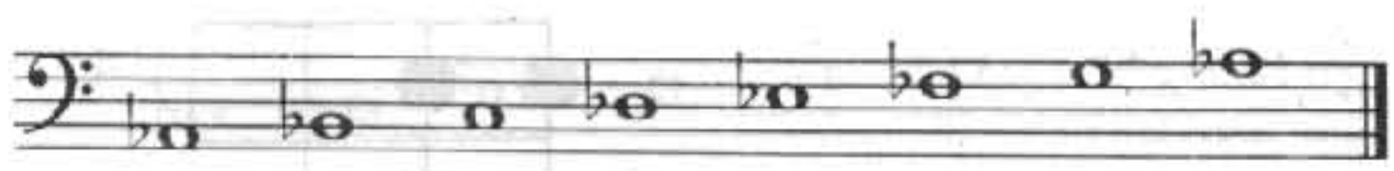
B♭ IONIAN ♭6



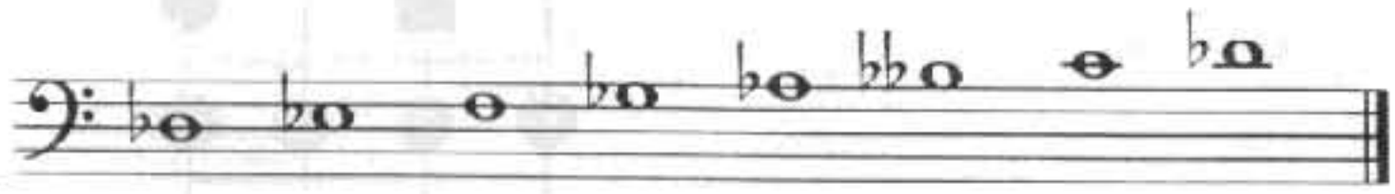
E♭ IONIAN ♭6



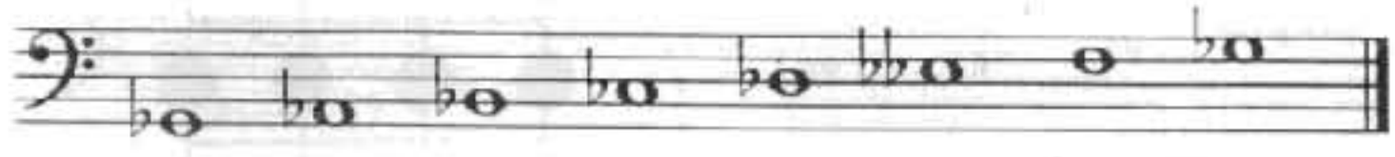
A♭ IONIAN ♭6



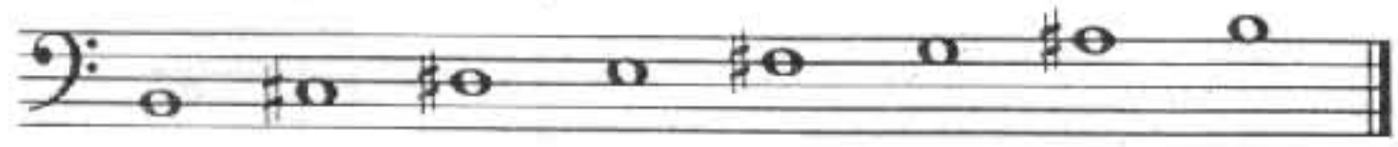
D♭ IONIAN ♭6



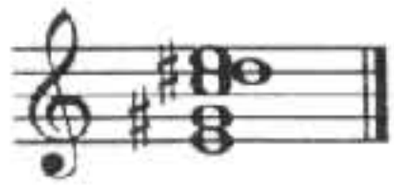
G♭ IONIAN ♭6



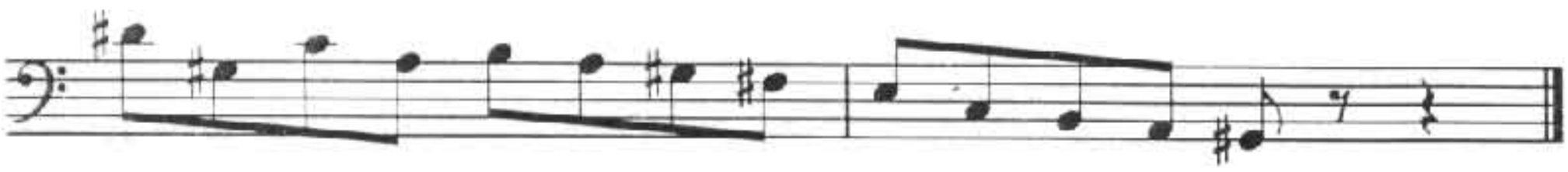
B IONIAN ♭6



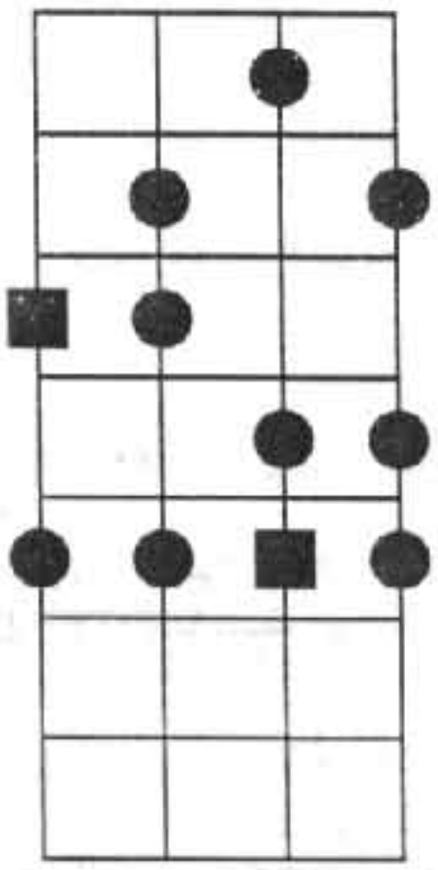
SAMPLE CHORD VOICING

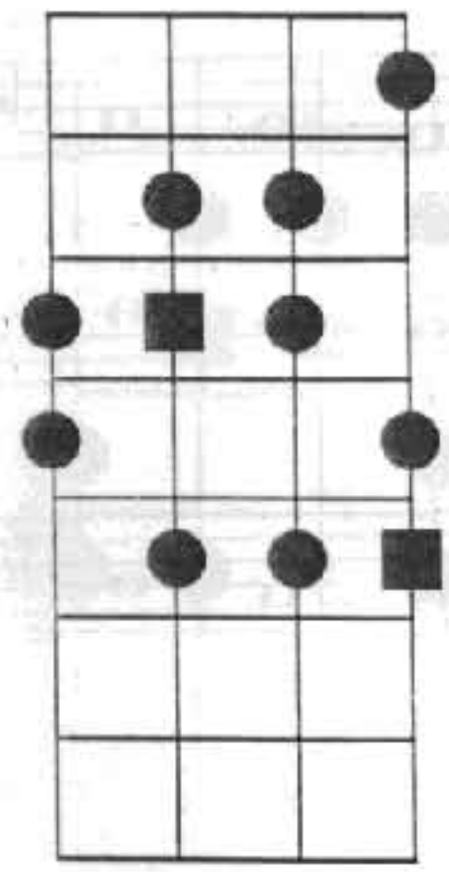


IONIAN ♭6 EXAMPLE IN THE KEY OF E



IONIAN ♭6 FINGERINGS



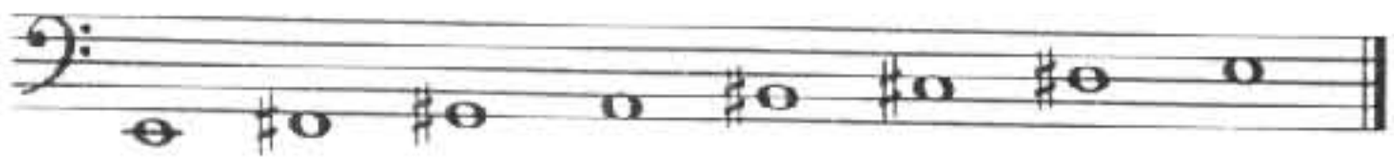


Major ♯5 Scales

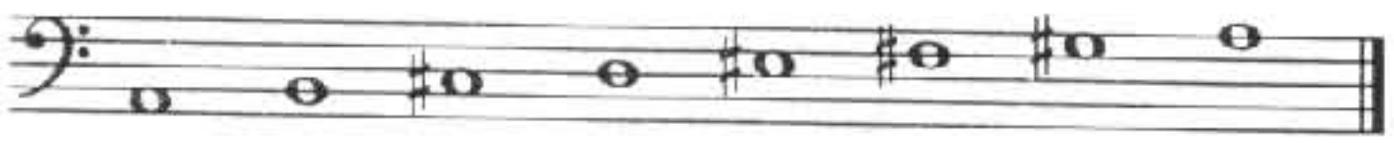
Scale Formula

1 2 3 4 ♯5 6 7 8

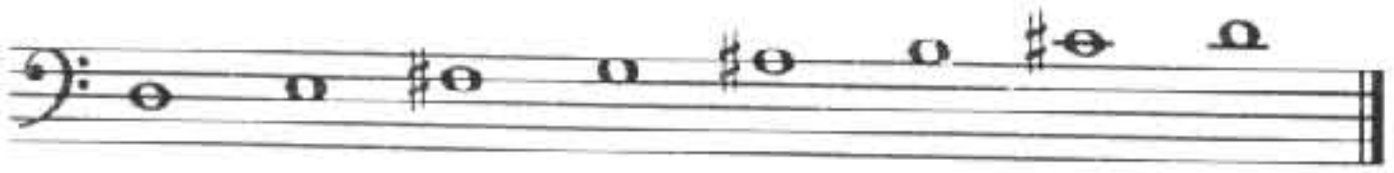
E Major ♯5



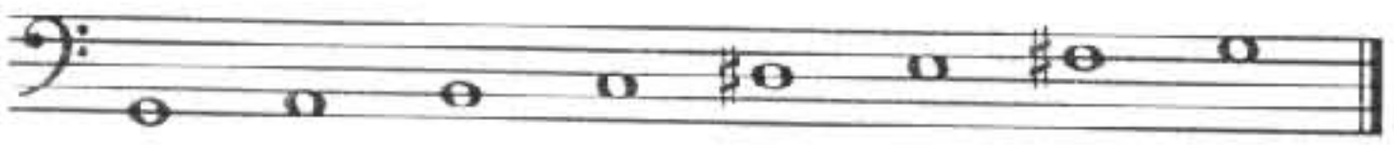
A Major ♯5



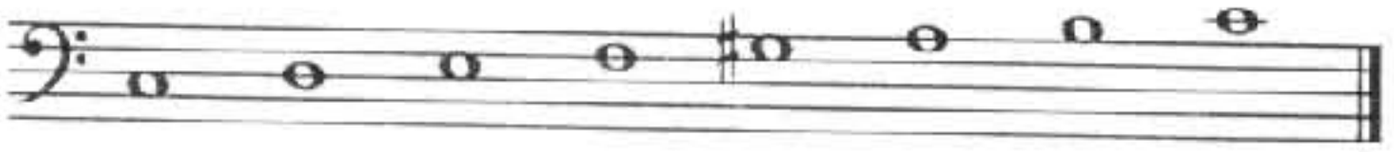
D Major ♯5



G Major ♯5

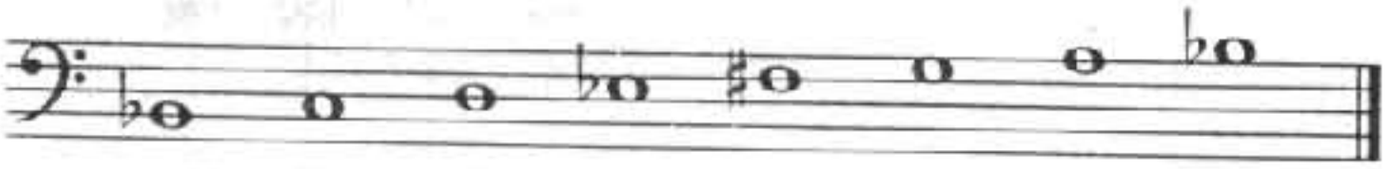


C Major ♯5

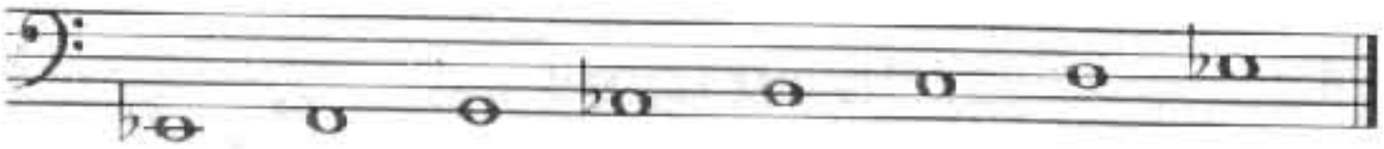


F Major ♯5

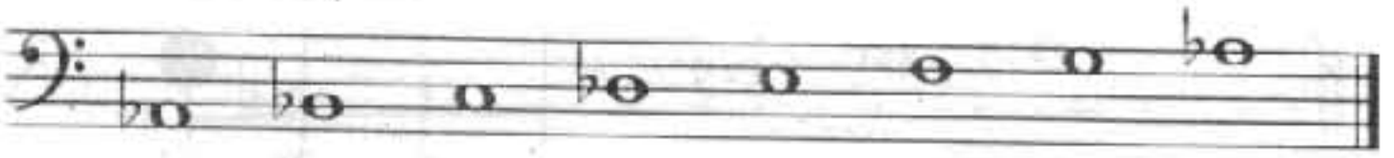
B♮ Major ♯5



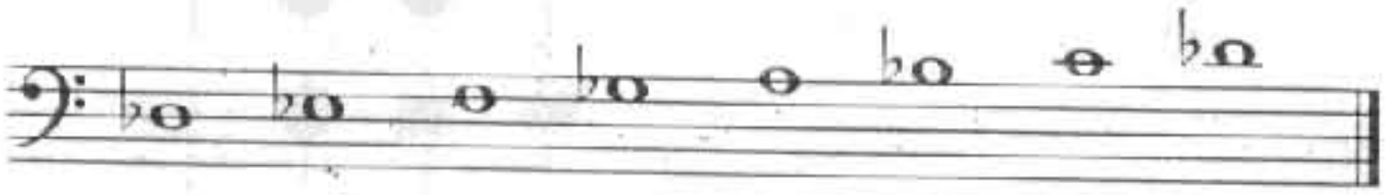
E♮ Major ♯5



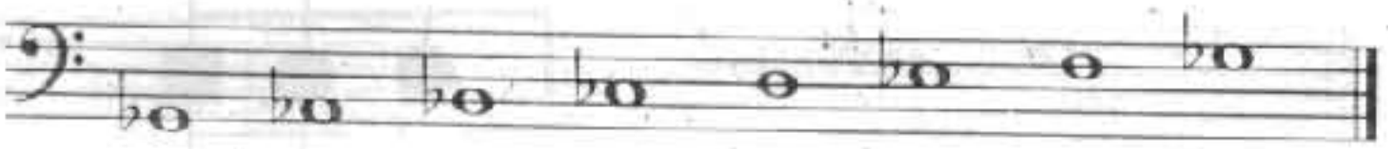
A♮ Major ♯5



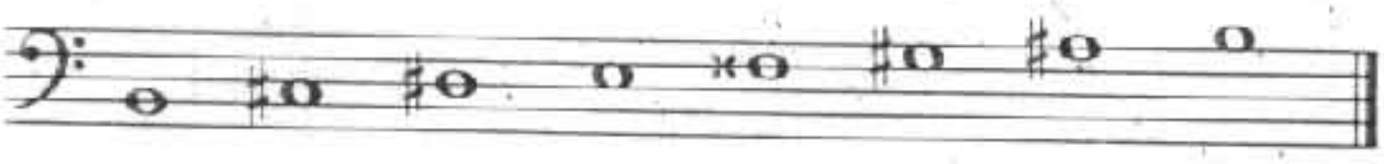
D♮ Major ♯5



G♮ Major ♯5



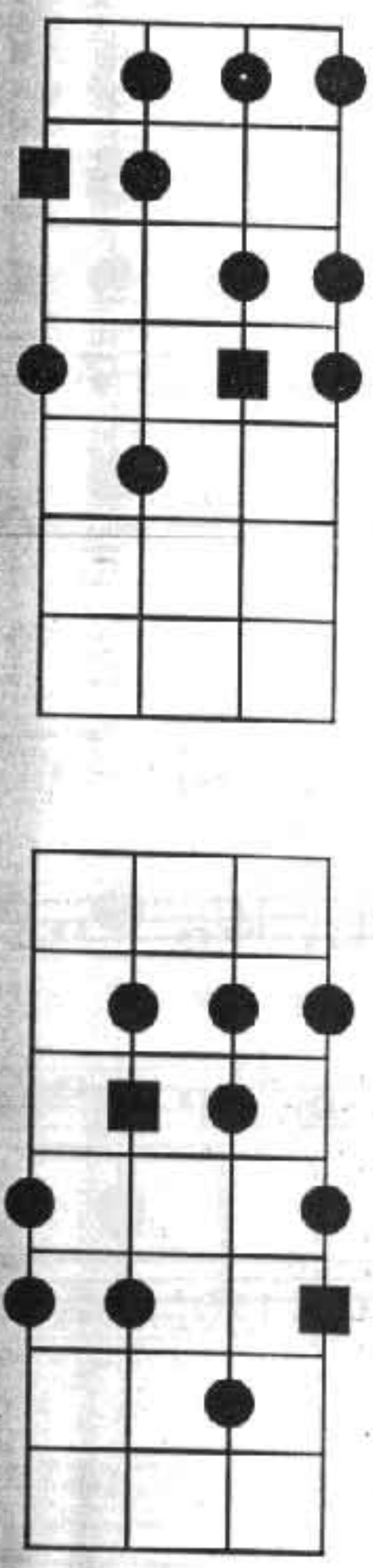
B Major ♯5



SAMPLE CHORD VOICING

MAJOR ♯5 EXAMPLE IN THE KEY OF E

MAJOR ♯5 FINGERINGS

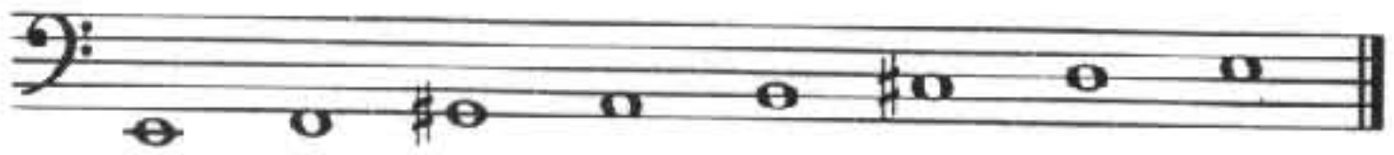


Mixolydian ♭2 Scales

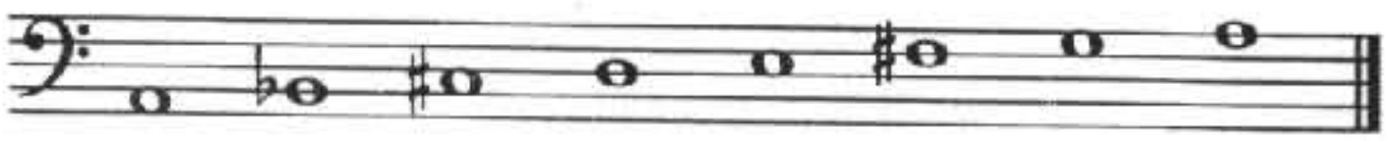
Scale Formula

1 ♭2 3 4 5 6 ♭7 8

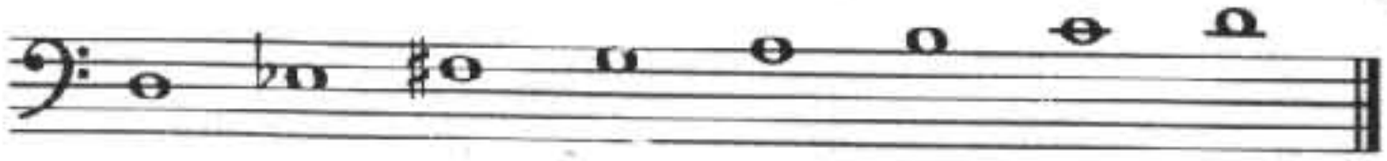
E Mixolydian ♭2



A Mixolydian ♭2

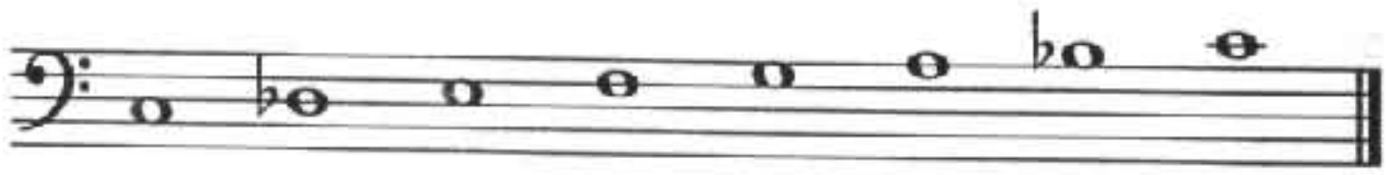


D Mixolydian ♭2

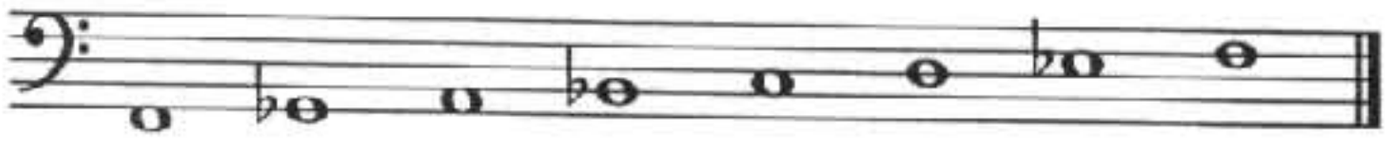


G Mixolydian ♭2

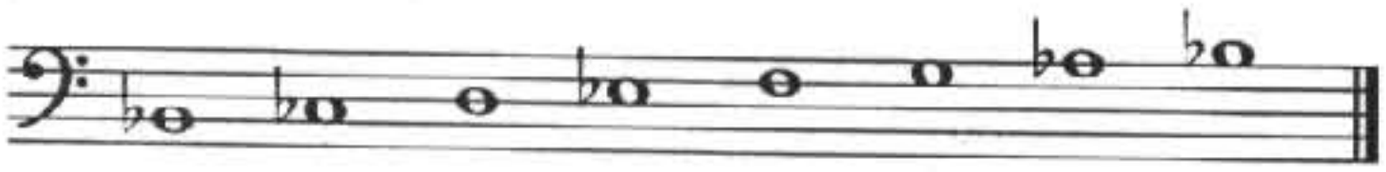
C Mixolydian ♭2



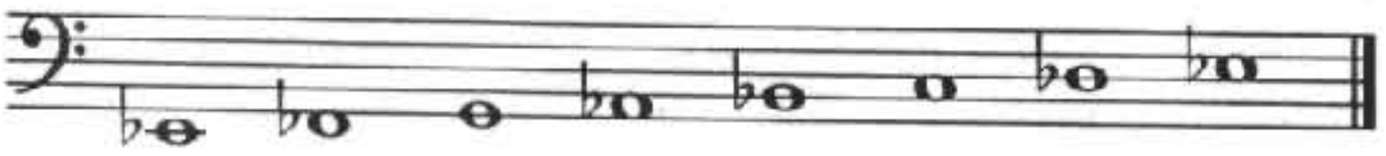
F Mixolydian ♭2



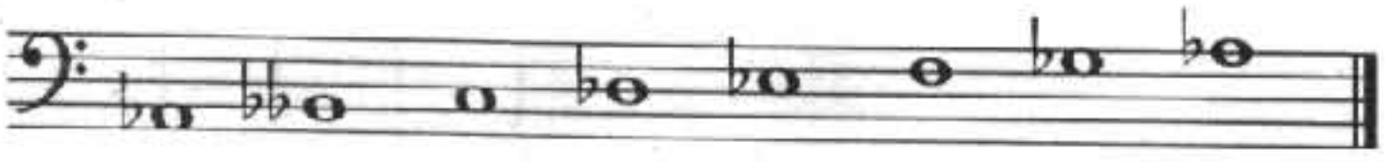
B♭ Mixolydian ♭2



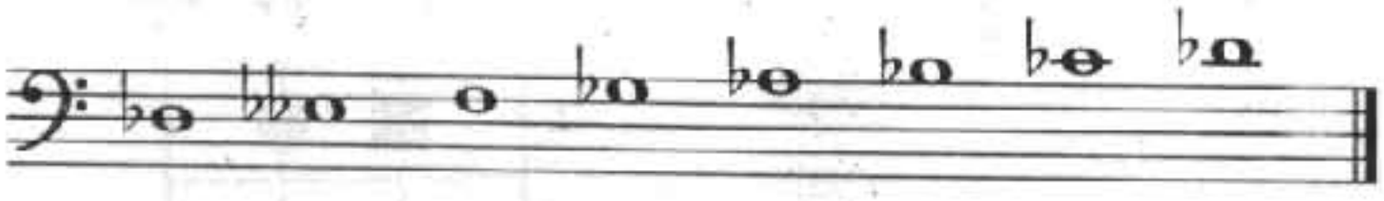
E♭ Mixolydian ♭2



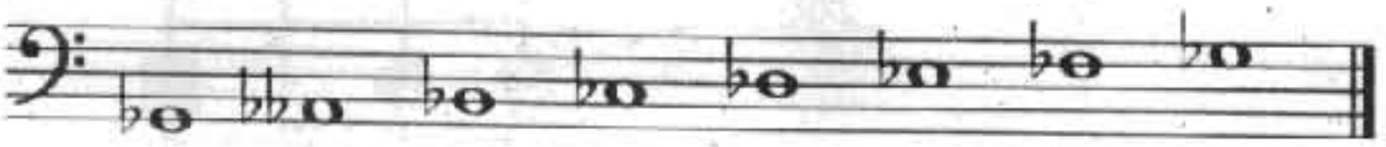
A♭ Mixolydian ♭2



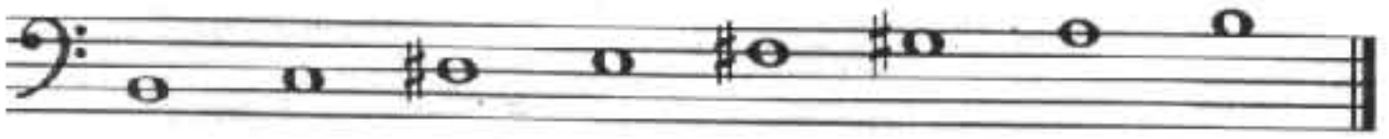
D♭ Mixolydian ♭2



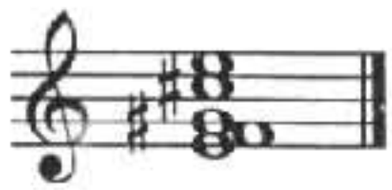
G♭ Mixolydian ♭2



B Mixolydian ♭2

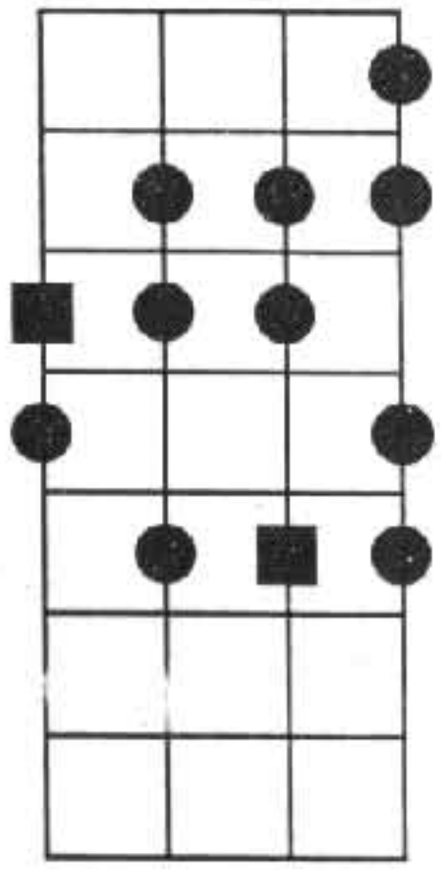


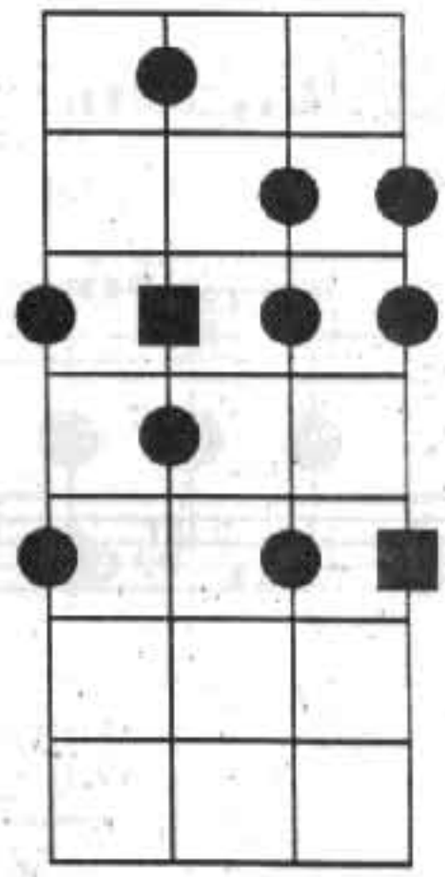
SAMPLE CHORD VOICING



MIXOLYDIAN ♭2 EXAMPLE IN THE KEY OF E

MIXOLYDIAN ♭2 FINGERINGS



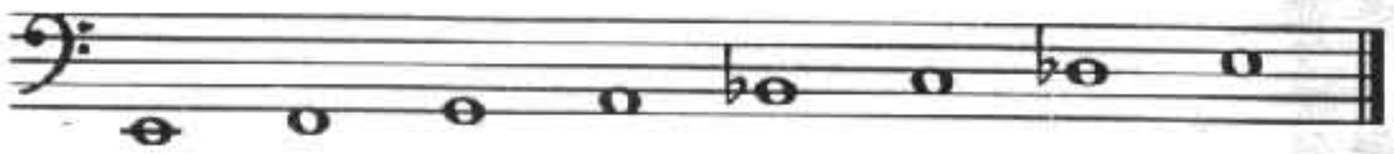


ARABIAN SCALES

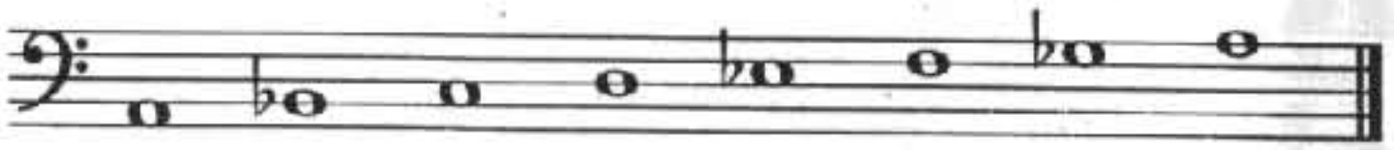
SCALE FORMULA

1 ♭2 ♭3 4 ♭5 ♭6 ♭♭7 8

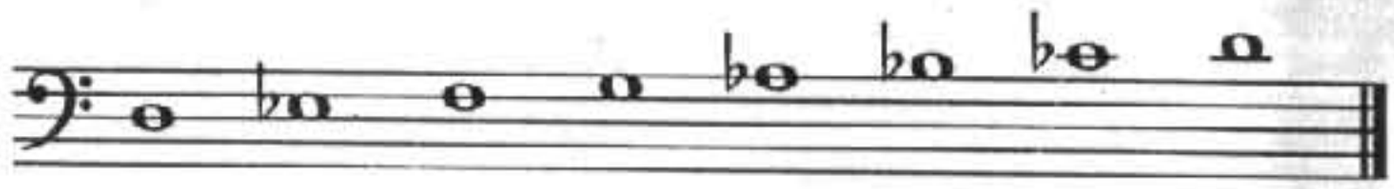
E ARABIAN



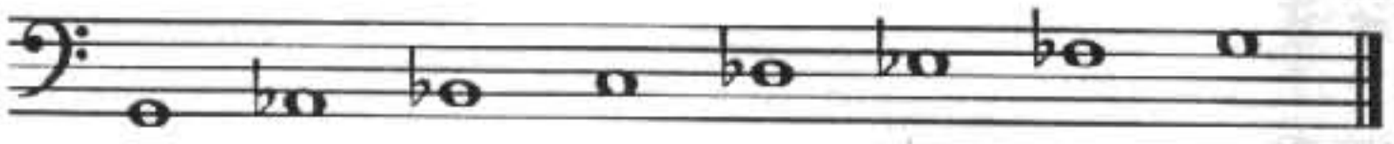
A ARABIAN



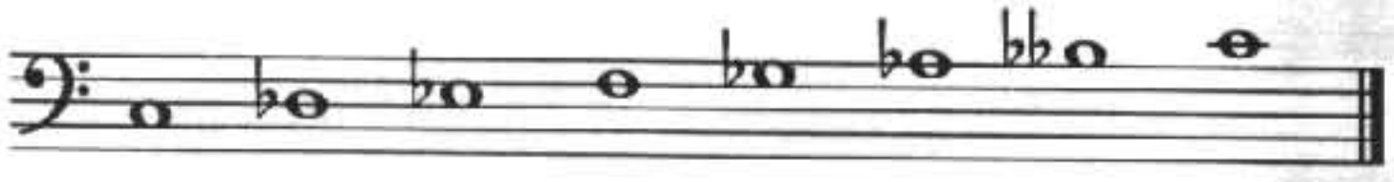
D ARABIAN



G ARABIAN



C ARABIAN



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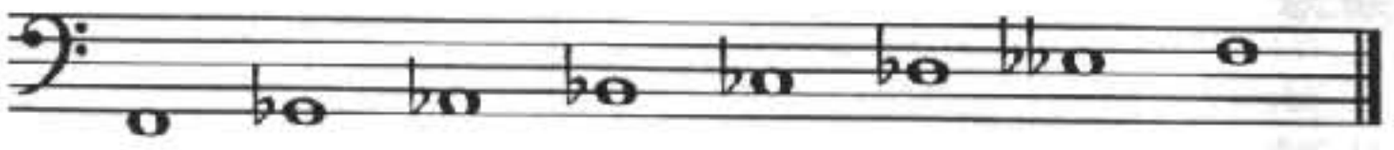

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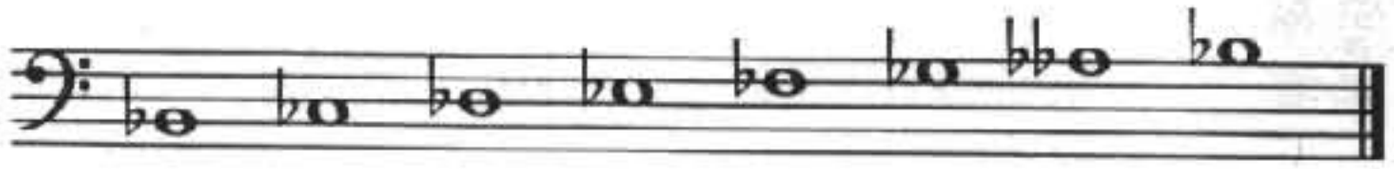

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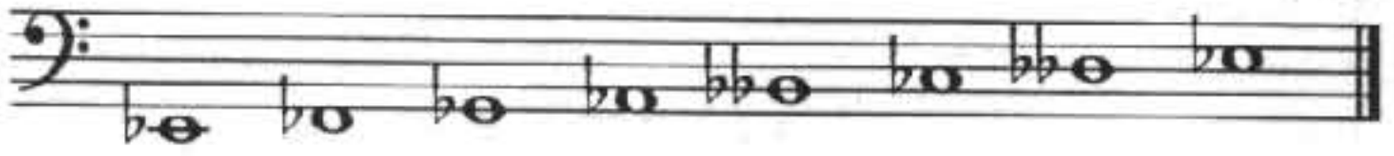

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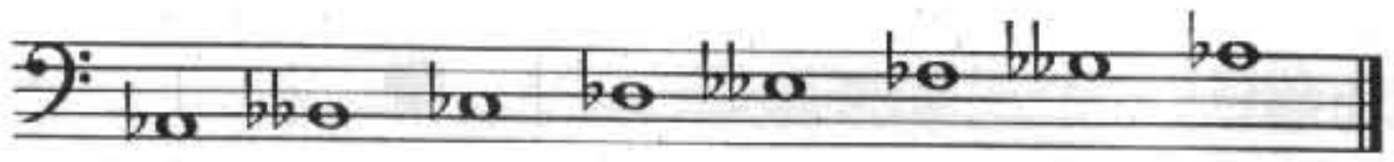

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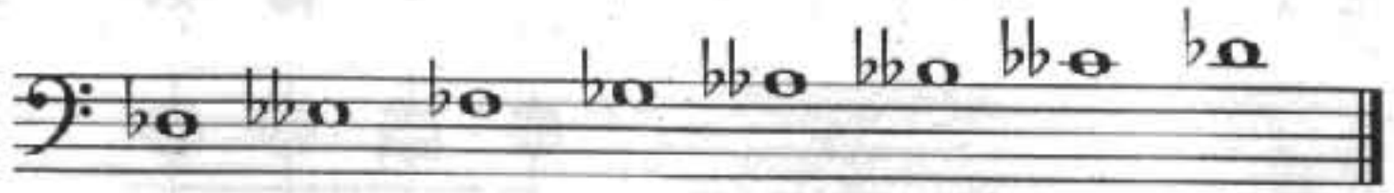

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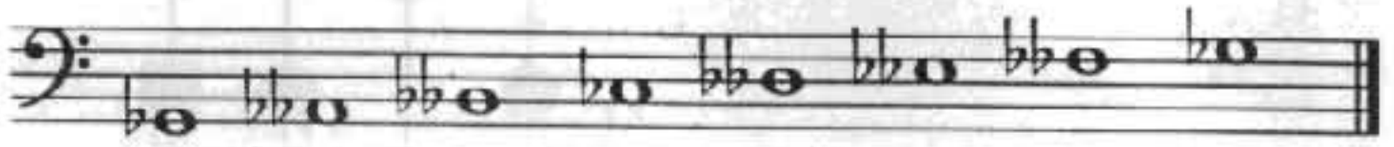

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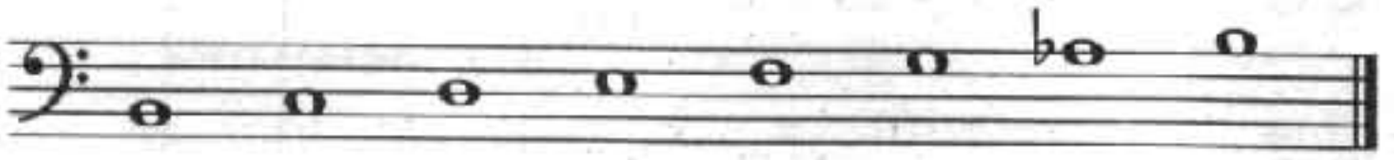
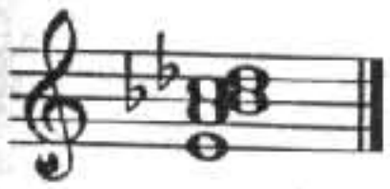
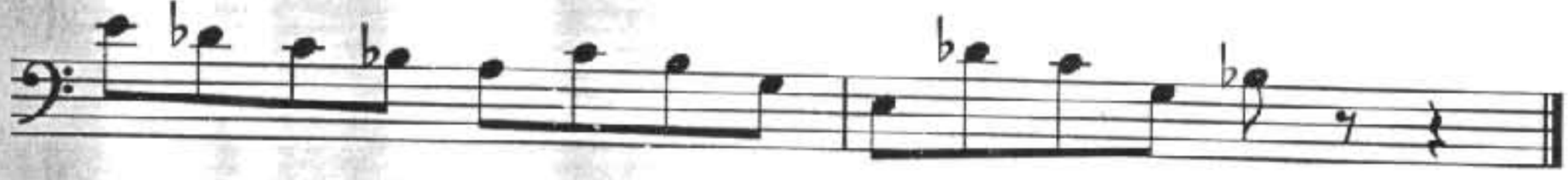


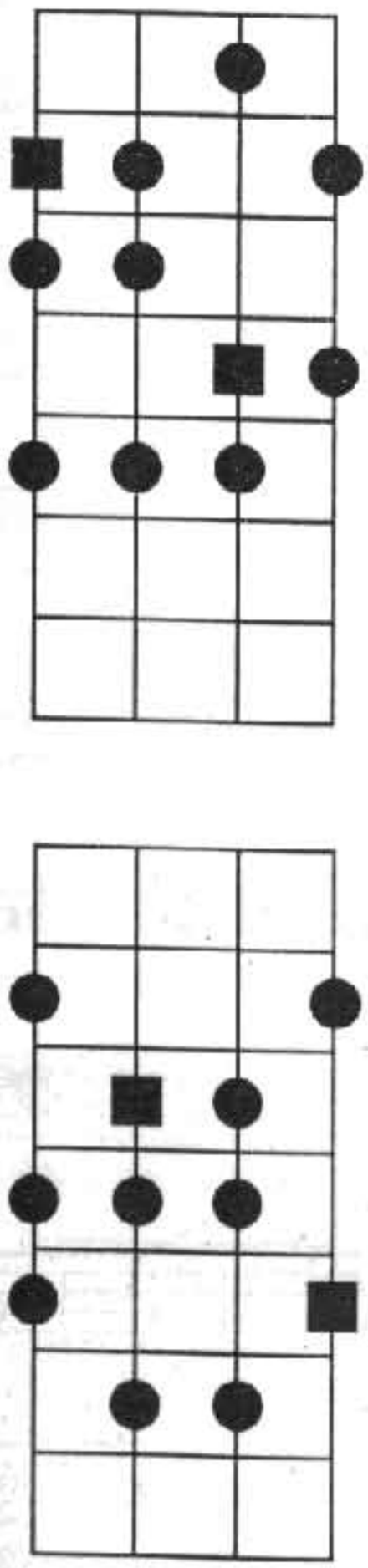
SAMPLE CHORD VOICING



ARABIAN EXAMPLE IN THE KEY OF E



ARABIAN SCALE FINGERINGS

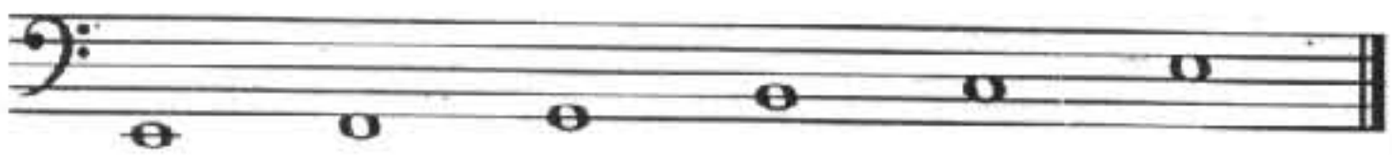


BALINESE SCALES

SCALE FORMULA

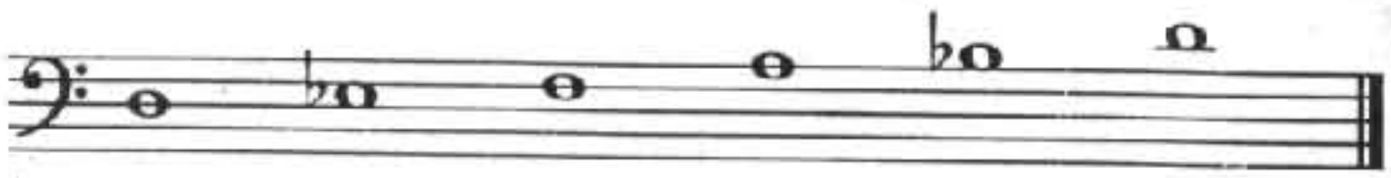
1 ♭2 ♭3 5 ♭6 8

E BALINESE



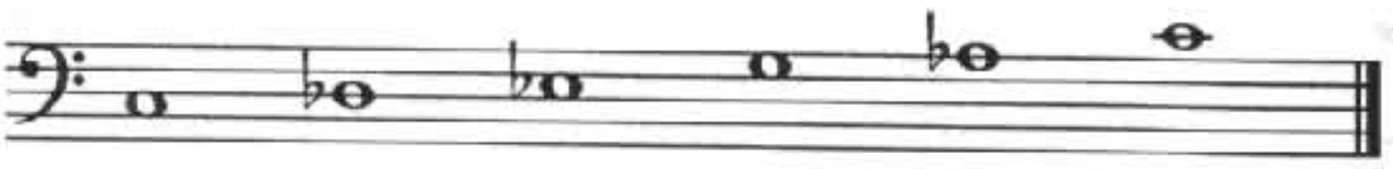
A BALINESE

D BALINESE



G BALINESE

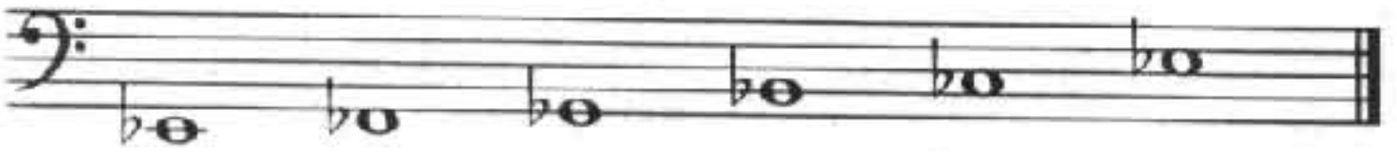
C BALINESE



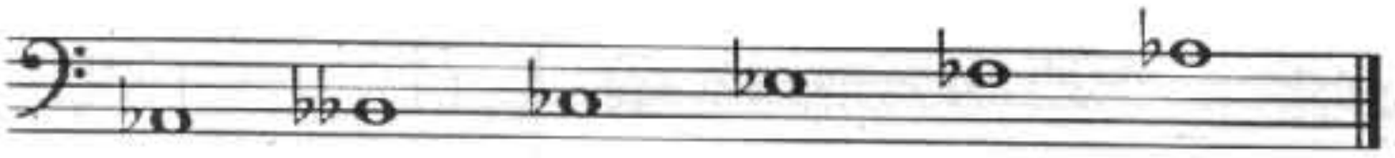
F BALINESE

B♭ BALINESE

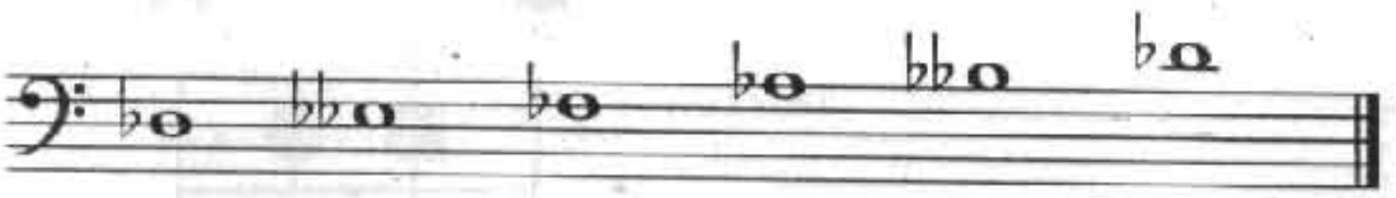
E♭ BALINESE



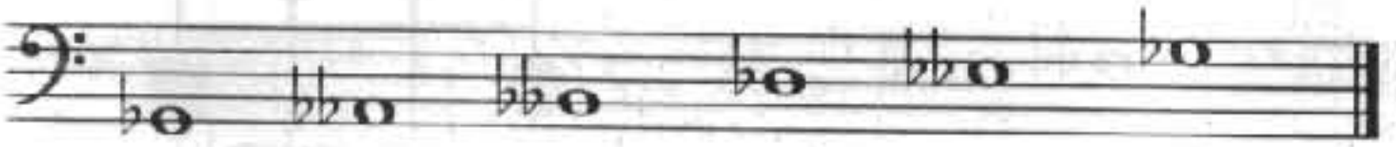
A♭ BALINESE



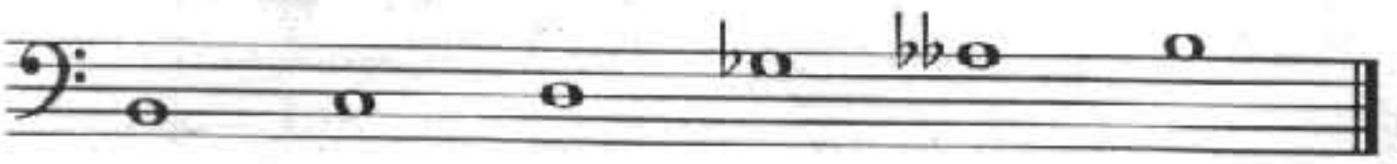
D♭ BALINESE



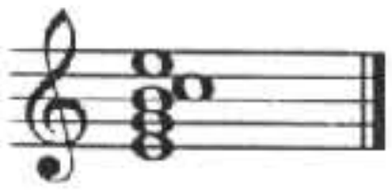
G♭ BALINESE



B BALINESE

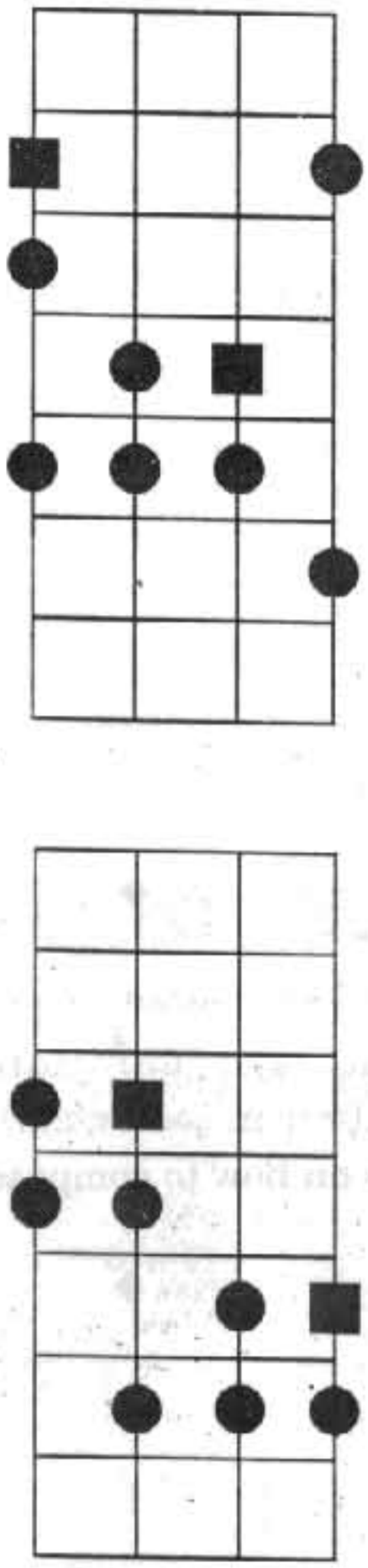


SAMPLE CHORD VOICING



BALINESE EXAMPLE IN THE KEY OF E

BALINESE SCALE FINGERINGS



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CHAPTER 7

◆

CHROMATIC SCALES

◆

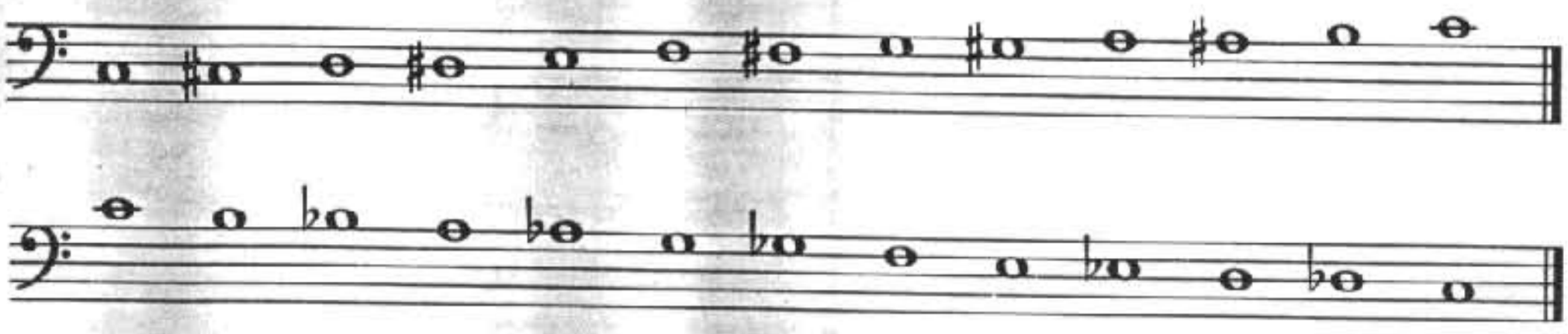
The ***Chromatic Scale*** is the bridge to all melodic concepts. This scale provides all the intervals to build all possible melodic patterns. It is considered the parent scale to all the scale patterens included in this book.

To construct a Chromatic Scale just play any 13 consecutive half steps from root to octave. Practicing the Chromatic Scale is good discipline in fingering each note with articulation, and also helps to train the ear to really hear the relationships of all the notes on the fretboard.

In a melodic context, chromatic patterns can provide many different passing tones in solos and bass lines.

A CHROMATIC SCALE IN THE KEY OF C

C C♯ D D♯ E F F♯ G G♯ A A♯ B C B B♭ A A♭ G G♭ F E E♭ D D♭ C



◆

The following are two examples of a melody composed from the ***Chromatic Scale***. These melodies use all 12 tones of the ***Chromatic Scale*** and subsequently have no key signatures. Learning these melodies, and their accompanying chords and bass notes will give you ideas on how to compose melodies from the 12 tone scale.

◆

ONE VOICE

(BASS SOLO)

by RUSSELL FERRANTE

(can be played 1 octave higher)

solo . . .etc. . . .

F3167BGX
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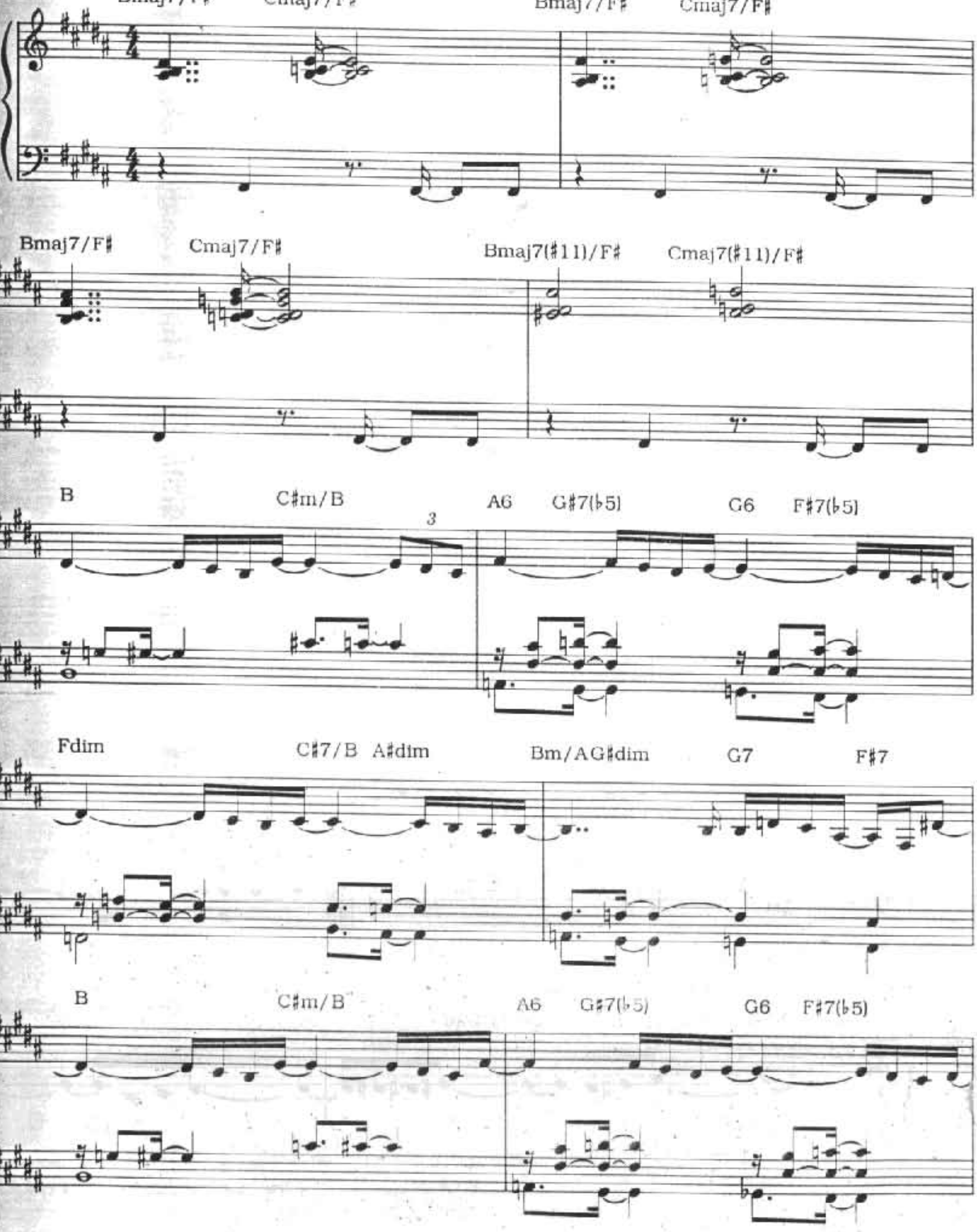
ENIGMA

by JIMMY HASLIP
and RUSSELL FERRANTE

Moderate Latin groove ♩. = 126



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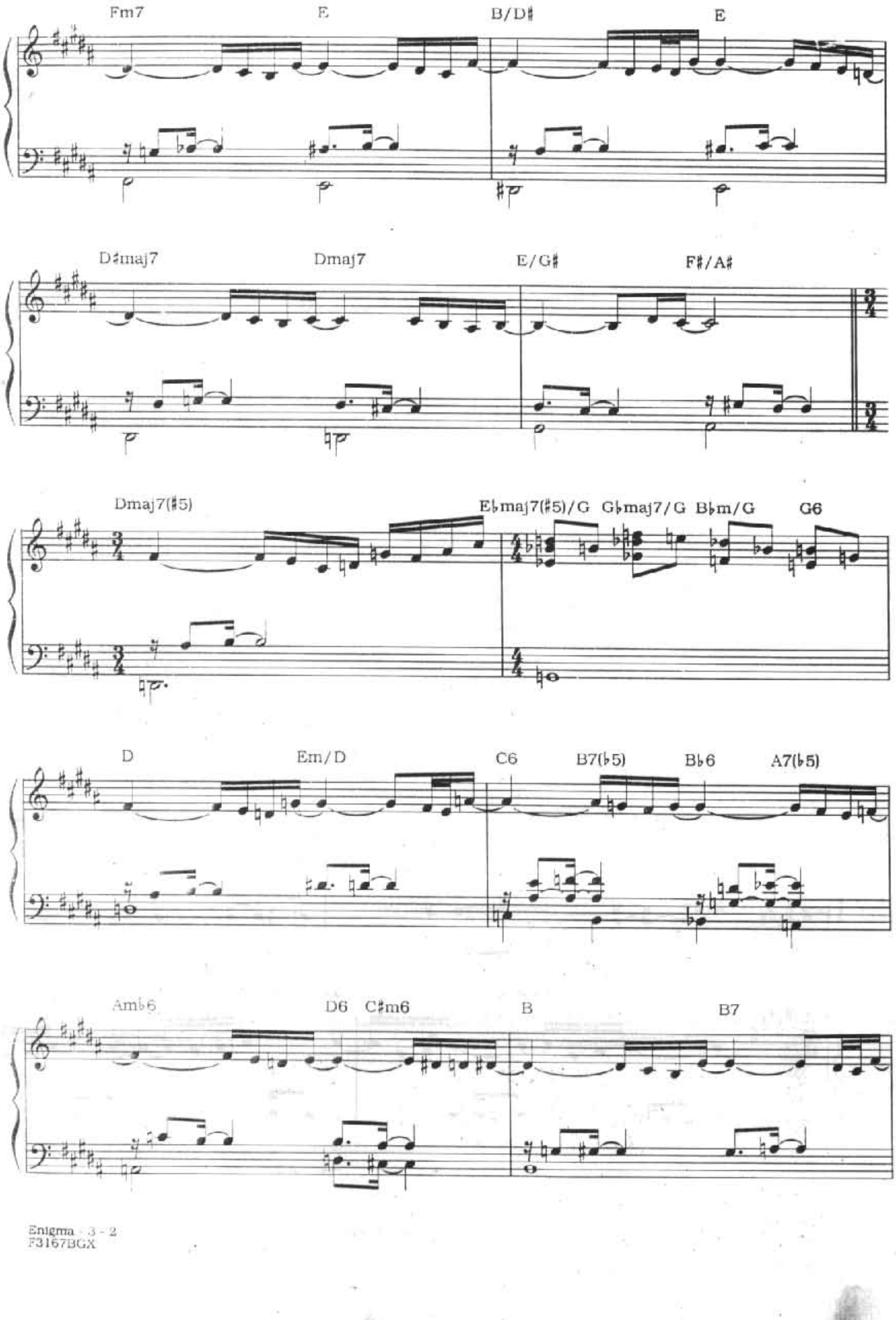
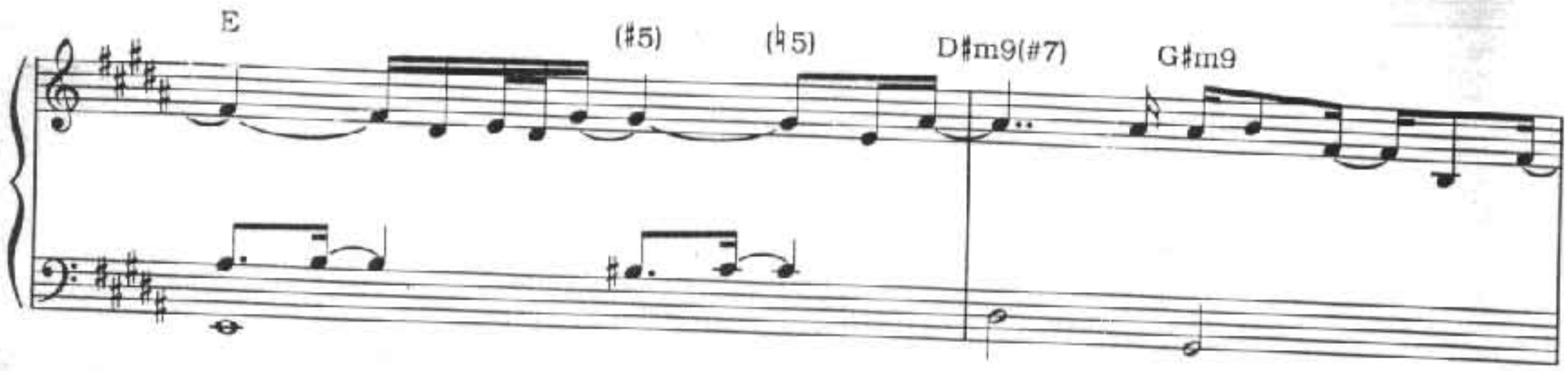
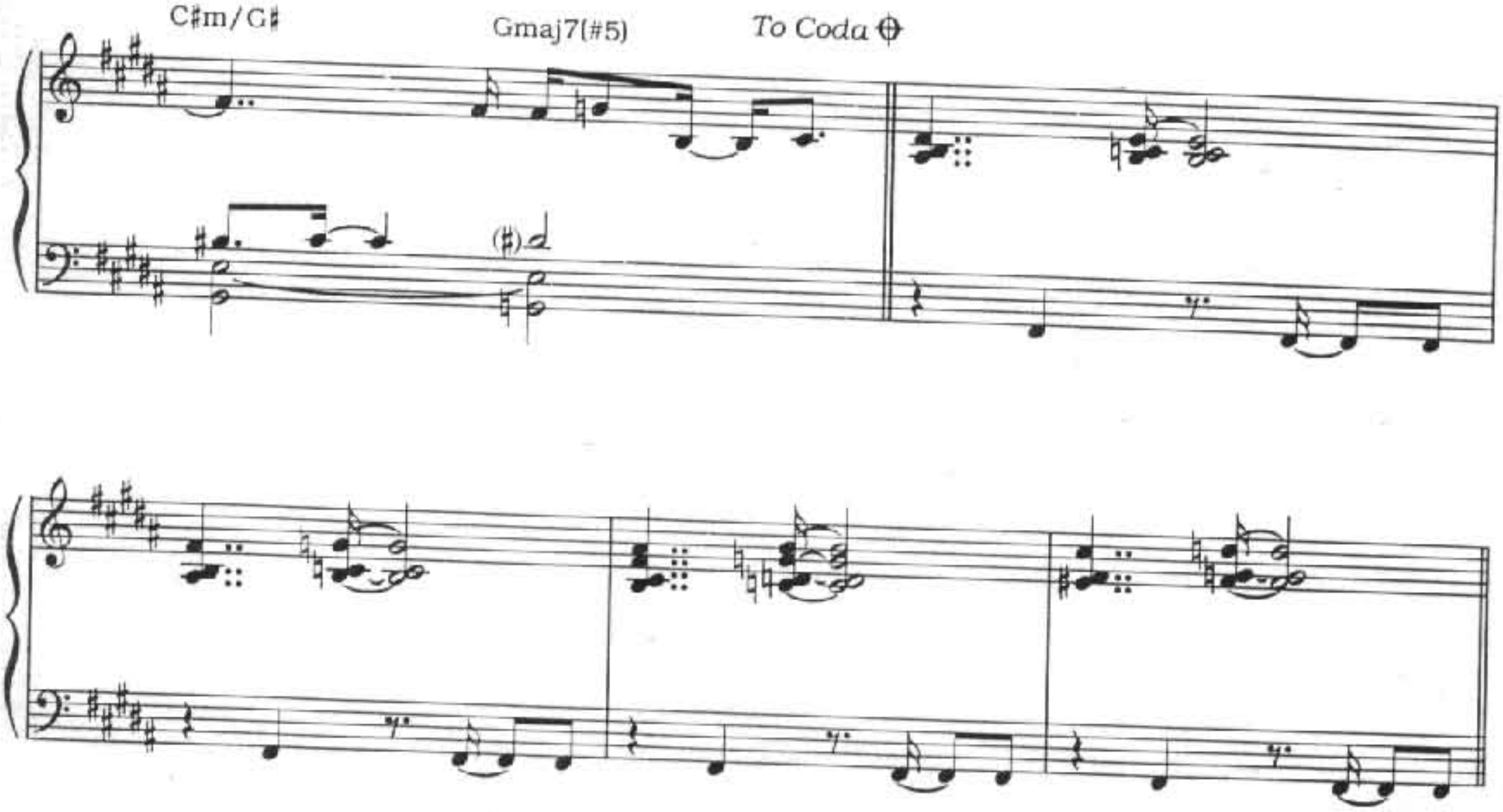
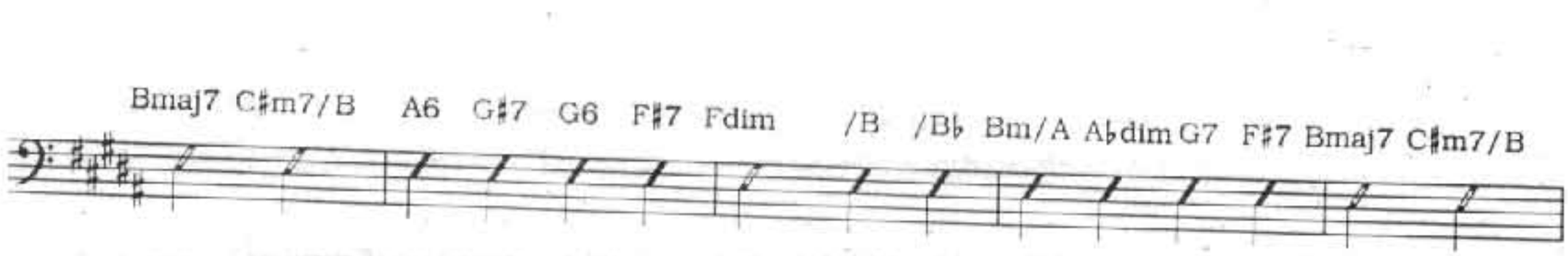
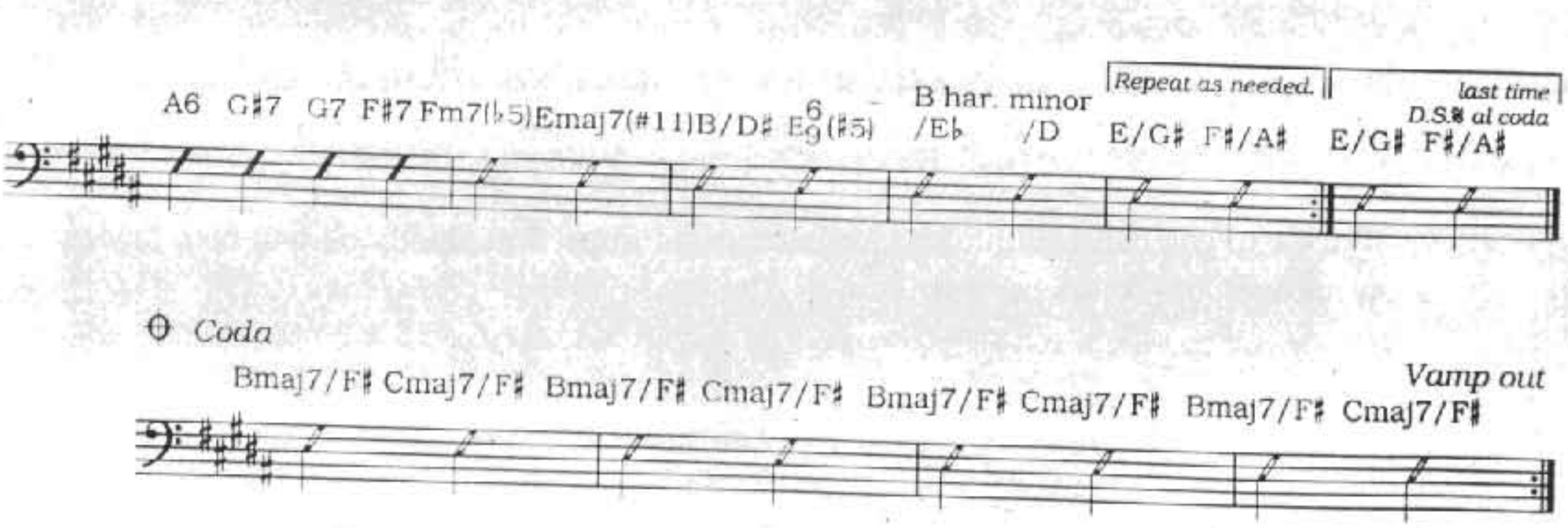

Fm7
E
B/D♯
E
D♯maj7
Dmaj7
E/G♯
F♯/A♯
Dmaj7(♯5)
E♭maj7(♯5)/G
G♭maj7/G
B♭m/G
G6
D
Em/D
C6
B7(♭5)
B♭6
A7(♭5)
A♭m6
D6
C♯m6
B
B7


E
(♯5)
(♭5)
D♯m9(#7)
G♯m9


C♯m/G♯
Gmaj7(#5)
To Coda
(♯)d


Bmaj7 C♯m7/B A6 G♯7 G6 F♯7 Fdim /B /B♭ Bm/A A♭dim G7 F♯7 Bmaj7 C♯m7/B


A6 G♯7 G7 F♯7 Fm7(♭5) Emaj7(#11) B/D♯ E6/9(♯5) B har. minor /E♭ /D E/G♯ F♯/A♯ E/G♯ F♯/A♯
Repeat as needed.
last time
D.S.𝄋 al coda

Coda
Bmaj7/F♯ Cmaj7/F♯ Bmaj7/F♯ Cmaj7/F♯ Bmaj7/F♯ Cmaj7/F♯ Bmaj7/F♯ Cmaj7/F♯
Vamp out

◆

FINAL WORDS OF WISDOM

◆

Now that you have studied all of these scales, you can use them to make your own statements, building your own melodic phrases that will express your own feelings and ideas. This will open your musical vocabulary and assist you in revealing your own individual voice.

In studying these scales, you will be training your ear to hear different scales clearly. This will open melodic choices that may not even be in this book, enabling you to find your own distinctive melodies, patterns and harmonies. You will find that by practicing, and experimenting with combining different scales or melodic patterns, you will soon have instantly at your fingertips an infinite number of possibilities and ideas. This will allow you to speak through your instrument with ease.

All of this builds confidence in your playing ability. That's important! There are limitless scales, chords, melodic patterns, and arpeggios available to the musician, improviser, and composer. It can be confusing at times. Realizing that there is so much to learn and practice can make it seem that there is an insurmountable task ahead of us. But that's the challenge. Without it, you have no motivation. Motivation is the key to achieving your goals. Your attitude must be one of an open and positive mind. This will enable you to gain more knowledge from infinite sources. Knowledge will help you grow as a musician as well as a person.

It is important to remember that having all of this knowledge of harmony is great and will always be helpful. But in order for it to work, you must listen to the other musicians that you are performing with and make sure that you are adding to the music - using your voice as a complement.

Listening is the key to all of this knowledge. And by listening to the music that you're playing and by listening to the other musicians that you're playing with, you will be able to complement the music and the other musicians involved with a sense of joy, appropriateness and heart.

Good luck to you, and thank you for listening. I hope that this book will be a key to open many doors of success for you.

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